

OCTOBER

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the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

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CURRENT SHOWS AND COMMENTS BY PERSPEX

"THE RIGHT TO LEISURE"

THE greater part of this month's comments deals with things of tangential contact with Art; or rather with tangents which are of predominant interest in these days of war's aftermath.

I begin with the Victoria and Albert Museum and its special exhibition, an epitome of European Arts and Crafts during a dozen centuries or so. It is divided into an English and a Foreign section, the latter commencing with the end of the pagan and the beginning of the Christian era, the former starting with Edward the Confessor and ending with the Jacobean period. The whole is intended to give the general public a better idea of the interrelation of objects of art, a better notion of their "function" at the times of their creation, than the normal arrangement according to classes of concrete material. Here, then, we may find grouped together, say, stone sculpture and goldsmithy; book illumination and carved ivory; pottery and miniatures, and so on. Juxtaposition and consequent variety lend this "extract of art" a special flavour, at once attractive and instructive and "intriguing."

The new Director of the Museum, Mr. Leigh Ashton, invites the visitor also to consider not only the matter of these two shows but likewise the manner of their showing. "We also want to show you," a pinned-up notice in the English section advises us, "a method of semi-permanent installation suitable for a badly lighted court. Everything here is old material adapted and constructed in the museum (mottled blue and white canvas in 3-ply); in contrast the Foreign part of our exhibition is installed in a court where owing to the presence of immense permanent wall cases no flexible adaptation can be made. We know which installation we prefer."

It will be seen that our one subject bristles with tangential interest. Let us take the last point first. Of course we, too, know which we prefer; we, too, prefer the semi-permanent installation, in other words, the makeshift; for makeshift it remains, an insult to the "Architecture" of the edifice. This, however, only once more confirms the fact that "Architecture" is the very devil and architects his advocate. To Museum Directors this is not by any means a new problem. I seem to remember one Museum (I think it is, or was, in Karlsruhe) where the authorities gave "Architecture" short shrift by completely covering it up: columns, capitals, pilasters, walls and all, even the ceiling. There is altogether too much "architecture" on and in the Victoria and Albert Museum, including decoration, certainly for a museum in which, at any rate, inner wall space should be the equivalent of silence in a music room. So much for manner of the show; now as to matter. Who is the museum for? The artist, craftsman, student, and connoisseur? Or the school-child and the general public? If for the first group, the usual arrangement, but unhampered by "architecture," according to concrete material, is preferable; if for the

second group, then these little "cubicles" of showcases do not go nearly far enough: a scenic display of "periods" complete with costume figures would be more instructive, especially if some of the more precious *objets d'art* represented in them by theatrical counterfeits were themselves presented for closer inspection in the manner of these showcases. Displays of the scenic kind already exist in the museum. However, this criticism sounds ungrateful; its excuse is that the visitor was officially invited to "think on these things."

I shall not bore the reader with a description of the individual exhibits, which, with the exception of one, there is no room to illustrate. It was, however, this one which again set my mind off on another important tangent. It is—obviously—a miniature portrait of a Gentleman—a gentleman from the top of his curly head to the tips of his pointed shoes. It is—for its time—a most extraordinary piece of romantic "pre-Raphaelitism," and I greatly regret that for the moment I have no reference available to the details of its significance and history. What is of interest here, however, is that "his like" has, *mutatis mutandis*, existed in England from Elizabethan times—the "cultured" man, the man of leisure—to this day, which, however, is seeing now, *I hope and fear*, the last of him. The "brave new world" of "the Common Man" which we are preparing for has no use for "Gentlemen," thank goodness! and alas! There's the dilemma. It is a dilemma and a serious one—for all artists and all those who care about art. For them there is no provision made! Yet, one is tempted to say, after the manner of Voltaire: If the gentleman did not exist it would be necessary to invent him. The DECLARATION OF THE RIGHTS OF MAN, published with some flourish of trumpets three years ago, apparently with the help or at least the blessing of our greater luminaries such as the present Prime Minister, the Archbishop of York, George Bernard Shaw, Professor Joad, H. G. Wells, the Rt. Hon. Herbert Morrison, and so on, ignores them. One of its clauses deals with the so-called *Right to Work*—as if work were in itself a privilege; but there is nothing about the much more important *RIGHT TO LEISURE*, that is to say, to an occupation which, according to the dictionary, presupposes "the freedom or opportunity to do something"—obviously something that one wants to do. Take away that Freedom—and the charter does expressly take it away—allowing Man only the spineless right "to make suggestions as to the kind of employment he considers himself able to perform"—which means nothing at all—and what remains is not worth having! It means to-day not much more than an exceedingly artificial substitute for Adam's delving and Eve's spinning and a frantic attempt to diminish the sweat of the face. The Troglodite has now a prefabricated hole to creep into, and a chromium-plated bath tap for the water to wash off his sweat, instead of the sea shore or the river bank. But he can now have "music whilst he works,"



MINIATURE PORTRAIT OF A GENTLEMAN

By NICHOLAS HILLIARD (1547?-1619)

From the Special Show at the Victoria and Albert Museum

PERSPEX's choice for the Picture of the Month

APOLLO

also "on tap," and a vast improvement upon raw nature in technicolour, when he isn't "going to the dogs," in his spare time—if any.

Now, if you visit this exhibition, you will probably discover that all the things there are fruits of leisure, done by artists who had the opportunity to do what they wanted to do for such others as had the freedom to enjoy the work to the full. This goes, for instance, for the lovely *Allegro* of the *Veroli Casket* carved in ivory in the pagan spirit in early Christian days down to the playful silver "Memento Mori" of Elizabeth's time, or, for that matter, to the grand "Salts" and "Cups" of James I. Art is no respecter of purpose; sacred or profane, it makes no difference; but all the things which are worth having depend on opportunity, the opportunity to think and do, even with no more freedom than that which can exist in the leisure behind prison walls or barbed wire. In other words, *Stone walls do not a prison make* for those who have but *freedom in their love*—even though leisure itself may be enforced. Deprive Man of his Right to leisure and you have destroyed his soul, though his body may thrive like that of a cart-horse or a milch cow. Free him of the Duty to work, however, and you may injure the community, perhaps in soul but certainly in body. There's the rub!

As things are drifting at present it will be a long time before we shall see modern equivalents of the Art enshrined in South Kensington—or, for that matter, in the National or any art gallery—unless we make a provision for leisure, for a leisured class, the ideal indeed being not work but leisure for all. In considering the so-called "needs of the community," that aspect is ignored; leisure being confused with passivity. It is still *panem et circenses*, only that the individual now is expected to work for his bread, whilst a "corporation" or perhaps a ministry of amusement provides the circuses. It is, however, a mistake to believe that any kind of corporation, any kind of church or state can create quality. Religious Art is never good because it is "sacred." State art is never the better for its political complexion; Art is good because it's good, and that quality always depends upon individuals. The value of the patron lies precisely in the fact that he has the leisure and the *nous* to choose his artist, and to permit him to do his work at his own leisure. So it has at least been in the past, though difficulties have arisen from both sides. The artistic temperament is always a kind of square peg trying to stand four square on its own will, ill-fitted therefore for round holes—or the polygons of the Community hive.

What, then, is to be done about it? Mere passive admiration of museum treasures, however well shown, will achieve nothing.

The machine, not to mention the atomic bomb, has made an enormous difference to humanity. The machine can now and will in an increasing degree, if we behave ourselves, relieve the worker of sweat and toil, and, on the same condition, *production for use* will eventually have to be curbed and regulated. *Production for financial profit* will have lost its meaning, and the era of *production for pleasure* will have come.

Meantime we should make a beginning with education in leisure, in learning the best uses to which it can be put—actively as well as passively.

Looked at in this light, those South Kensington exhibits display examples of refinement in taste and craftsmanship. It corresponded to a refinement of leisure both on the part of the patrons and on that of the artists, to neither of whom time did not mean money, but work meant such evident pleasure. True, these things were not made for the "lower orders" of humanity. Was it not Balfour who said "we are all socialists now"? and he was a "gentleman." Should we not aim at the converse: when "we are all gentlemen now" would be equally true—or truer. But before that can come we must know what to do with our leisure—actively as well as passively—and leave the delving and spinning toil to the machines.

I have allowed myself to be carried away on this tangent since I conceive that the object of this show is greater than an appeal to those who are already interested in such things. For their benefit, however, I add a passing remark on a characteristic that had not occurred to me before. All the artists from Carlovingian times onward relied in their figures on gestures, at first much more, later at least as much, as on the features of the head for eloquence; their likenesses were therefore, if not more accurately, at least more truly "speaking." This characteristic may be seen as late as Hilliard in the miniature here illustrated, where the gesture includes one half-hidden hand and the long crossed legs. After his time, that is to say, from the XVIIth century, *poses* were governed much more often by aesthetic than by psychological considerations, yet in the very early statuary the lines of the hands and

fingers, against the drapery of the figure with which they contrasted, "functioned" aesthetically with greater emphasis than in the more naturalistic art of later ages.

My next steps took me into a very different sphere of Art. Probably APOLLO was regarded as being above such things, for I never received an invitation to visit the *War Poster Exhibition* at the galleries of the R.W.S. I happened to notice its placard in passing and dropped in for a few moments; they were well worth while. The show was "presented by U.N.I.O., London." I had never heard of it. Another "silent service," one supposes, though the initials stand for United Nations Information Organization. One does not expect to have seen American, U.S.S. Republican, Chinese, French, Dutch, Danish, Norwegian, Belgian, Luxembourgish, Polish, Czechoslovakian, Yugoslavian, Greek, Latin American, Canadian, Australian, New Zealandish, South African, Indian, or other posters such as those from the British Colonies before. In fact, one had no idea that this kind of war propaganda went so far. It is very heartening. Yet one had the right to expect at least a certain degree of familiarity with British posters—by far the largest group. These British posters were commissioned by and issued from such various sources as the Air Ministry, the Air Training Corps, the Army Bureau of Current Affairs, the War Office, the Ministry of Home Security, the Ministry of Food, the National Savings Committee, and others. Only the G.P.O.'s, the London Transport Board's and a few others were already well known. In the absence of illustrations it is of little use to go into descriptive details. This, however, may and should be said: Whilst the posters of other nations were often well enough designed, our British posters seemed to make an appeal to a much more intelligent and quick-witted, a much more mature public than the others. Ours, furthermore, appealed to our sense of humour. Let me hasten to add, however, that not all the posters had a *direct* reference to war. Many of our designers, too, make use of *surrealistic* tricks, strange and surprising combinations of things, so that we want to stop and ponder and solve their meaning: a refinement of publicity-art; since it offends, seemingly against its first principle that he who runs should be able to read.

Since APOLLO numbers subscribers of all kinds, I would strongly recommend poster collectors, artists, and others interested in technical processes, for instance, not to miss these things. The U.N.I.O. address is 38, Russell Square, W.C.1; though I cannot at the moment say whether these things are for sale.

The main impression on me of this second instalment of Tate Gallery pictures shown at the National Gallery, a mixed show of British and Modern French paintings, was one of surprise at the really remarkable quality of the early English painters; and by "quality" I here mean their robust skill in handling pigment; a skill for which we commonly give the French artists special credit. Take, for example, Thornhill's "Miracle of St. Francis." The picture has been cleaned, which may account for the fact that it now shows qualities of the late Italian schools in his *touch* which is direct and not at all laboured. One wonders, remembering the "Shrimp Girl," where the touch is similarly direct though not so round, whether Hogarth may not have learned more from his father-in-law than is generally known. But Thornhill's design is entirely in the spirit of Continental Baroque. The cleaning of Hogarth's "Marriage à la Mode" series likewise shows what an excellent painter—the emphasis is on the handling of pigments—he was, and also how wrong those were or are who look upon him merely as a moralist. His design is excellent, his chiaroscuro remarkable, and his colour at least related to Watteau and Rubens. (His unattractive "Sigismonda" gives one a good idea of his weakness, none of his strength.) A similar surprise comes from the cleaning of Gainsborough's landscape here; its sight makes one regret now more than ever that he did not enjoy full leisure, full freedom to do what he most wanted to do. He is here seen standing in relation to Constable as a poet stands to an essayist in prose. Gainsborough listens to his own voice, Constable to Nature's chorus. Gainsborough's double portrait of Gainsborough's small spitz "Fox" and Mrs. Gainsborough's spaniel "Tristram" shows up Landseer's complete insensibility to Art as distinct from technical skill. Whilst cleaning, as now practised, and here instanced, usually restores the picture to what the artist intended, the effect of it on van Gogh's "Sunflowers", which I understand has also been cleaned, disturbs me. It has changed its colours, not, I feel, to the picture's advantage. The yellows now look too "hot" to me and too monotonous; but that may be due to its present hanging in an ill-lighted gallery.

LIONEL EDWARDS, R.I.

BY MAJOR GUY PAGET,
D.L., F.R.Hist.S.

THESE are still many people who refuse to recognize a butcher without his blue and white apron and tallowed hair, a jester minus his motley, or an artist who does not sport a sloppy bow tie, a ragged beard and a dirty velvet coat. If they meet a man with a weather-beaten face, hard muscles and horsey clothes, though he may paint pictures like Velazquez or Rembrandt, well—he just isn't an artist.

This prejudice is the only reason I can see why several artists, who specialize in sporting subjects, have not met with due acknowledgment outside the sporting world. Ben Marshall, R. B. Davis and J. Ferneley never became even A.R.A., or the great Stubbs a full R.A. Can any connoisseur tell me why it is highbrow to build a picture behind a rock, a boat, a simpering miss or a blob, but utterly too lowbrow to be considered if it contains a startled deer or a red-coated horseman?

It would be interesting to set the rival schools to paint each other's pictures. My money would be on the sporting artists, few as they are in comparison, for a Hunt Scurry is undoubtedly the most difficult picture in the world to paint.

Many of the greatest animal painters have never dared exhibit one.

Before anyone can hope to succeed, he must be a landscape painter with a deep appreciation of perspective, a miniaturist, a professor at anatomy of horse, man and dog, a portrait painter possessing imagination and a retentive eye. Remember this artist has no sitters or models; he must rely solely on his memory of a fleeting scene. Yet, all these will avail him nothing without a deep knowledge of the noble science of venery. It is over this last fence that so many artists have fallen down or run out. Morland, Herring, Ben Marshall all fell; Landseer, Ward and the great A. J. have run out.



PORTRAIT OF THE ARTIST: "weather-beaten face, hard muscles and horsey clothes"



Mr. R. P.

Mrs. and Col. Lowther

Col. Styles

Major Paget

Frank Freeman

ROUGH SKETCH for "Going Away from Naseby Covert"

Among those who have successfully completed the course are the Wolstenholmes, the Alkens, the Ferneleys and Lionel Edwards.

The Wolstenholmes, father and son (1757-1882), were not great artists; they lacked first principles, but turned out excellent illustrations, which still please their patrons' great-grandsons. Their composition was perfect, but their drawing lacks vigour. Henry Alken, senior, the greatest of that family of artists, started as a miniaturist, and his water-colours are excellent. He was a hunting man and he depicted the incidents with force and truth, but he was apt to put too much in his foreground, and over-charged many of his pictures, but it must be said in fairness to him that he is best known to the general public by his worst work, vilely reproduced. His best pictures are in private collections.

John Ferneley, described on his tombstone as "Animal Painter," was far more. As a horse portrait painter he rivals his master, Ben Marshall. His landscapes are pleasing and have character. His hunting scenes, only one of which was reproduced in his time, are unsurpassed. Compare his pictures of Assheton Smith or Sir Harry Goodrick with Ben Marshall's "Mr. Fermor" or Mr. Dukinville Astley's Harriers. The former are perfectly knitted representations of a meet, every man, horse and hound in harmonious combination, while the latter are a collection of portraits unrelated to each other. A big picture of a hunting run Marshall never attempted; it is in this field Ferneley excelled all others, in pictures of 14 ft. and over.

Have these men any rivals to-day?

The P.R.A., Sir Alfred Munnings, can draw a horse as well as any of them and his landscapes are good and have atmosphere, but I have never seen "Hounds in Full Cry" by him.

The other man who springs to one's mind is Lionel Edwards.

The only reason why Lionel Edwards is not an R.A., as far as I can see, is that he doesn't look like one, or like what one is popularly supposed to look like. To see him you certainly would never take him for an artist. You would put him down for a hard-bitten country squire, very well off, because only the rich can afford to wear really old clothes. He still has the figure and zest for life of a boy of twenty.



BACK TO THE HILLS

His father, the well-known Dr. Edwards of Chester, was born as far back as 1810, and died in 1886, a Justice of the Peace, a Deputy Lieutenant of the County of Caernarvonshire—no mean honour in those days—and a master of hounds. He seems to have found the elixir of life, not only for himself but for his family too. No one can believe this—that his youngest son was born in 1878. Lionel inherited his talent for painting from his paternal grandmother, Mary Robertson, of Edinburgh, the pupil of George Romney, and the subject of one of his best pictures.

Intended for the Army, his crammer reported he was more interested in art than fortifications, and when he was moved to an art school, a fellow student said he "dreamt not of fame but of fox-hunting."

Fox-hunting was the spur that made him work, a spur on his own heel, to enable him to ride to hounds.

Though he may not have the body of an artist, he certainly has the soul of one; he is as indifferent to money as he is to time, treating the two impostors just the same. He is attentive and considerate to a patron, but at the same time firm. He will not allow them to spoil his picture. If they don't like it when it's finished, they can have another, but not spoil that one.

He, however, complains that he has spoilt the composition of many of his portraits by adding, against his better judgment, a favourite dog or figure.

He is an interesting study in heredity, the soul of the artist in the body of a sportsman, each warring for the supremacy; sometimes one is on top, sometimes the other. At times he works as furiously as at others he hunts on any horse available, or on Shanks's pony, when all other sources fail.

There is no doubt that if Edwards had left sport out of his pictures he would stand higher in the water-colour world, not because his landscapes would be any better or worse, but that by introducing such subjects, he goes into another very limited class and is no longer compared with other water-colourists. In spite of this, he was elected an R.I. and R.C.A. as far back as 1926.

Let us examine Mr. Edwards as a sporting illustrator and decide where he excels and where he fails.



PRESENTED BY THE PYTCHLEY HUNT to H.R.H. Princess Elizabeth on her eighteenth birthday. H.R. Highness's first Meet and Freeman's (the Pytchley huntsman) last

LIONEL EDWARDS, R.I.

The first thing that strikes one is a homeliness, it's all so familiar; the red coats are not all the same colour, the horses are muddy, men are all sorts—fat, thin, smart, shabby—just as they were when we saw them last. Then you look about and spot the fox. Well! it is a fox, not a stuffed wolf, like Ben Davis's, or a shapeless muff on casters, but a long-legged gay rover slipping away almost imperceptibly into the landscape. You feel, if you take your eye off for a moment, you will lose him.

Then you notice nothing wrong with the shape or action of the horses, the men aren't jumping on each other or the hounds, nor are they being unduly pressed.

Then there is the atmosphere. The scene does not stand out in vivid colours and clear-cut outline, the day is foggy or there is that invisible mist that rounds and softens all the objects without losing their form or outline. Edwards is a past-master in depicting foxes and mist. This is not a gift, but the result of countless wasted hours, which could have been spent in study or painting instead of roaming about the country with a horse or a gun. The actual time the average hunting man has



NOT YET. Kill on the Canal Bank. The Fernie, March, 1931

had a fox under direct observation can be reckoned in seconds, and during the majority of them he has been too excited to see anything properly. All he can remember is that when he sees an Edwards's fox, well—that is a fox! Then Edwards has kept foxes as models for years. He says they have only bitten him once, so they are evidently better than human friends.

The memory or photographic eye, this Edwards possesses. Look at his "Going Away from Naseby Covert," his first Pytchley picture. He was hidden away on the right, while hounds drew this 20-acre covert, and he went away with them. Yet next day he produced six or seven portraits, the largest less than an inch, in which not only are the riders readily recognized, but their horses too. His only mistake is that he has given Col. Styles' grey horse a long tail! Mr. R. P. declares that he did not fall into the bog at the bottom of the hill! But none of his friends will believe him.

Edwards had never seen or heard of his victims before they burst out of the hand-gate on the left. So much for Mr. Edwards's journalistic value; now as a water-colour artist, let us dissect Mr. Lionel. He studied under the best masters of his day, Frank Calderon and Sir Arthur Cope, paying his way by scholarships. From them he learnt a lot, but his style is his own. He is no copyist and has no tricks.

The naturalness of his pictures is because they are natural. He is an outside painter; nine-tenths of his work is done in the open; he uses water-colour in preference to oils as he can fix a fleeting cloud or a passing shadow far quicker by the former medium. When he wants to depict a cold rainy day, he goes out on one, and with an umbrella to protect his paper he remains out till he has finished it. He not only sees what he is painting, but also feels it. He has avoided that subtle temper which has ruined more artists than drink ever has—the camera.

As an artist there is nothing slapdash about his work.

He uses the same method John Ferneley did. He takes his sketch-book and dots down a landscape or two, roughly—in colour, not pencil. Then he sees which will suit the picture he has in mind. With the coloured sketch before him and a few notes, he proceeds to create this picture with infinite care.

Many men can draw a landscape and a very few galloping horses, but only a genius can blend the two into a harmonious whole, pleasing to the artist and the sportsman. In this he excels the Alkens. He is more natural both in his drawing and his painting. His pictures are better composed and have lost the Regency stiffness.

Edwards has steadily improved, because he is devoid of conceit and is as ready to learn from an R.A. as he is from a groom. His latest picture, which the Pytchley Hunt presented to H.R.H. Princess Elizabeth on her eighteenth birthday, shows no falling off, and met with royal approbation. This picture shows the triumph of the artist over his subject. It was H.R.H.'s first, and the great huntsman of the Pytchley's last, hunt. Yet it is Freeman and the hounds that dominate the picture; the royal personages are of secondary importance only.

Edwards no doubt owes much to Giles, who broke away from the Alken tradition in the 'nineties, but Giles used the camera and never quite succeeded in blending his figures into his background. Like Cecil Aldins's, they are not part of the landscape.



OCTOBER MOON, EXMOOR
A Warrantable Stag Nocturne

Now as to his oil painting. Frankly, I prefer his water-colours. I don't know which amusement is easiest—how to ride another man's horse or paint his picture for him. Both are safe, as a rule, for it's a hundred to one you won't be allowed to do either, but when Edwards paints in oils I would like to take away every brush under half an inch, the same as I would deprive many riders of their curb or spurs or both.

I have not seen many of his latest efforts in thoroughbred portraiture, but I hear that owners such as the Aga Khan, and trainers like Jack Leader and his wife, who was the daughter of the late Dunn Gardiner, a great connoisseur, are more pleased with them than L. E. is. But which one? Mr. Lionel or Mr. Edwards—the artist or the sportsman?

For an artist to be dissatisfied with his work is a good sign. It shows he has grown out of the perfection of youth but is still young enough to improve. No competent craftsman can consciously turn out bad work. If the results of his best efforts do not satisfy him, it only means he is striving for something higher, so it is probably better than his previous best. When an artist says, "The best thing I've ever done," he would probably be nearer the truth if he said, "I'll ever do."

Painting is not the end of this versatile personage. Like his friend and rival, Charles Simpson, he is equally good with his pen and has three or four excellent books to his credit and any number of *Country Life* articles which are well worth collecting into book form.

"A Lionel Edwards" has almost become an adjective in the English language, and his works and prints are already "collector pieces." Such well-known connoisseurs as Lord Daresbury, Lord Charles Bentinck and Captain Jack Gilbey are ardent collectors of his work. One of his best portraits is that of the late "Mr. Dennis Daley, M.F.H. of the Heythrop." L. E. is happiest when depicting the wild red deer on Exmoor in sunshine and storm, and was awarded full marks by that famous old sportsman, Col. W. W. Wiggin, M.S.H., who stated that he could hunt all the summer by just looking at L. E. pictures, of which he had as fine a collection as anyone in the country.

To sum up, Lionel Edwards is in the front rank of the English water-colourists, and unquestionably the best illustrator of his day, and probably of any other. As a horse portrait painter he has few equals at the present time.

BOOK REVIEWS

WALLACE COLLECTION CATALOGUES. European Arms and Armour. Part III. By JAMES G. MANN, M.A., F.S.A. Hertford House. 1945.

The publication of the third part of the Wallace Collection Armour Catalogue is an event for which all armour students have long waited. The volume that has just appeared is more than a catalogue, but rather a book that will be a standard work of reference, indispensable to every collector of arms.

It may be considered in three sections: the catalogue of Gallery V; the Supplement to Parts I and II; and the indices of armourers and armourers' marks, the glossary, and the bibliography.

It is singularly fortunate that the author should be the man to whom de Cosson left the MS. of his Dictionary of Armourers, and the first fruits of this are embodied in this catalogue.

The competent and extremely thorough glossary has satisfied a long-felt need. The misnomers of the early writers and the jargon of collectors and the sale room have all too long appeared in armour literature. It is very easy to quibble over armour terms and their exact meaning, for while the term survived, the helmet or plate to which it originally referred had evolved out of all recognition. Let the pedants argue as they will, this glossary, with its clear descriptions, covers the whole field most thoroughly.

No less important is the bibliography and list of armour sales. For not only do these fill in lacunæ in those of Parts I and II, but they also bring them up to date. Even these, good though they are, are not complete. Sales such as the Spitzer Sale, 1929, and the Macomber Sale, 1936, both held in New York, have unfortunately been omitted.

Likewise a number of articles in the English and German art journals are lacking—such as several by Ian Findlay, C. R. Beard, Paul Post and others. Again, catalogues of various exhibitions which included arms and armour are not mentioned.

The descriptions of the armour and weapons in Gallery V are of the same high standard and scholarship as those in the two

previous Parts; the abundance of illustrations is most satisfactory.

It is the first time that a number of the pieces have been attributed to their correct provenance and the identity of their original owners established, as the Grandguard (No. 1283) made at Greenwich, and the magnificent armour for horse and man built for Otto Heinrich, Count Palatine of the Rhine. Incidentally this is not the only armour of this type in our national collections, for the British Museum possesses a breast plate of a similar harness.

The swords and daggers are mostly late in date, from the mid-XVth to the XVIIIth centuries, but in comparison with the rest of the collection they exhibit no outstanding merit, fine though many are.

It is, however, in this Gallery that are shown the bulk of the firearms of the collection. These, from the point of view of decoration and fine craftsmanship, can hold their own against any in the great foreign collections. Practically every nation is represented, and to select as the most fine the productions of Brescia, France or Germany would be a matter of personal preference, for practically every piece is the production of a master craftsman.

EL ARTE EN COLOMBIA: GREGORIO VASQUEZ DIBUJOS ORIGINALES A PINCEL, ESTUDIO DE GABRIEL JARAMILLO.—*Liberia Suramerica, Bogota.*

THIS small book of reproductions, which also contains an English translation of the author's text, introduces one of the painters of the Old Spanish Colonial School, of which we know too little in this hemisphere, and even, it would seem, in the Americas; at any rate, this is the first time these drawings have been reproduced.

Of Andalusian descent—the author does not mention whether this artist was descended from that Alonso Vázquez who is reported to have been one of the Teachers of Velázquez—Gregorio Vázquez de Arcey Ceballos was born in Bogota in 1638. His first teacher appears to have been Don Gaspar de Vargas Figueroa, from whom he received instruction in the predominating Italian and Spanish styles. The pupil, we are told, soon outstripped his master and left him to find his own way. Thus, we are told: "He began to create beauty. He enriched his spirit, at once the synthesis and epitome of that new Indo-American mentality, that he might reproduce on canvas with his scanty materials his mystic gropings, his aspirations, his intimate sufferings and hopes."

The book contains no reproductions of his painted works, which, the author tells us, "present a disconcerting inconsistency"; and it is perhaps too difficult for us to discern any sign of "Indo-American mentality"; but although the drawings are obviously based on inspirations derived from the Italian and Spanish Schools—from Raphael to Murillo—it is certainly true that Vázquez here shows a distinct and personal style of draughtsmanship. He limits himself austerely to contour lines done with the brush and with a sensitive, calligraphic touch that reminds one almost of Chinese economy. Even where he copies the design of a Raphael or a Sassoferrato the results are interpretations rather than imitations, both as regards technique and feeling. In fact, despite his ascetic technique, devoid of all hatching or washes, and his curious habit of often even omitting to indicate the pupil within the circle of the blank iris, he manages to infuse a strong sense of human individuality and emotion into his drawings of Madonnas and Saints. It is this underlying feeling coming through such a—one might say—unsuitable manner, which makes his draughtsmanship so personal and so remarkable.

The 50 illustrations are prefaced by an excellent account of the artist's passionate and tragic life, and of the place of his art in American history. One must also not leave unmentioned a reproduction of a portrait of the artist by an unknown but obviously admirable painter, who has succeeded in transmitting to us something of the soul of Vázquez, of whom the following inscription on one of his pictures remains as a curious and moving epitaph: "He took communion, went mad, and died in the year 1711."

H. F.

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

ENGLISH FLINT-LOCK PISTOLS OF THE PERIOD 1800-1825

BY MAJOR J. F. HAYWARD

THE main dividing point in the history of English firearms occurred about 1780, and the period dealt with here does not present any marked contrasts with the immediately preceding twenty years. Joseph Manton, probably the most famous single individual in the history of English gunmaking, did introduce a number of technical improvements, but on the whole the English gunmakers of these two and a half decades were engaged in perfecting a form the main features of which had already been developed.

There is but little to be said of the decorative treatment of the pistols of this period. The mounts were usually of blued steel, though occasional silver-mounted pistols were still produced. Whether of blued steel or silver, they were invariably engraved with foliage and trophies of flags and weapons, the same designs being used on both fine and poor quality pistols, and the only difference residing in the skill with which the engraving was executed. No alternative to the pineapple trigger guard finial was evolved, though in its later versions it became rather attenuated and spiky. In Fig. I *a* and *b* are shown trigger guards of the later type somewhat mechanically engraved with trophies and finishing in a barely recognizable pineapple.

A slight change in terminology should here be mentioned. During most of the XVIIIth century the normal term was a "brace" of pistols, but shortly before the end of the century it became the practice to fit all good quality pistols in a case, and for this reason the term "brace" was superseded by the term "case" of pistols. Not only duelling pistols but also officers' pistols and some pocket pistols were neatly fitted in mahogany cases lined with green baize and equipped with some or all of the following fittings: powder flask, bullet mould, wad cutter, screwdriver, cleaning rod, pricker for cleaning the vent and mainspring cramp. Many pistols of this period which have been kept in their cases since purchase still remain in pristine and perfectly serviceable condition.

This period was essentially that of the duelling pistol, and duelling pistol design influenced decisively the design of other classes of pistol. Officers' pistols followed the form of duelling pistols, and frequently officers seem to have made use of a dual purpose duelling and military pistol. Features which indicate unmistakably a military weapon are the stirrup ramrod and a heavy calibre barrel. Another form of officer's pistol was also in use during this period, a pistol of small size with a barrel length of 4 to 5 inches. Unlike earlier pistols of similar size, these pistols were not screw-barrelled but simply smaller versions of the ordinary officer's pistol. The use of these pistols is referred to in the official "Descriptive View of the Clothing and Appointments of the Infantry" of May, 1802, in the following terms: "Officers of the Rifle Corps besides their swords are to carry a small pistol in a Pouch worn with a black leather belt across the left shoulder."

The most important development of this period did actually precede 1800 by a few years, but its consideration has been deferred to the period under discussion, as it was relatively unusual up to about 1800, while it was almost universal on duelling pistols of the XIXth century. This was the replacement of the full stock reaching to the muzzle by a half-length stock ending in a horn or silver fore-end, and the addition of a rib brazed to the under-side of the barrel, for the purpose of carrying the ramrod pipe. This innovation had the advantage of prolonging the life of the stock, for even with careful use, the long and very thinly cut foreparts of the stock soon cracked and eventually broke away. An inspection of any XVIIIth century pistol which is stocked to the muzzle will nearly always reveal one or more cracks, if not a repair in the delicate fore-part of the stock. Under the new

system the stock was at no point so thinly cut as to be fragile, while the horn or metal fore-end protected the end and so prevented cracks. On the other hand, the brazing of the rib on the underside of the barrel involved heating it considerably, a process likely to harm a carefully finished barrel. In his book on "The Gun" published in 1835, the famous gunsmith, William Greener, makes the following observations on the subject of brazing finished gun barrels: "Greater injury cannot be done to barrels than is done by this pernicious practice, for they cannot be brazed without being heated to a white heat; by this heat, all the advantages derived from hammering (the iron before the barrel is finished) are dissipated at once—the condensation is gone and the strength is reduced at least 12½ per cent. . . . A circumstance which shows how little the principles of gunmaking are understood by the first gunmakers; for the brazing of barrels is practised by all." With reference to these remarks of Greener, it is interesting to observe that the best Spanish gunmakers had such

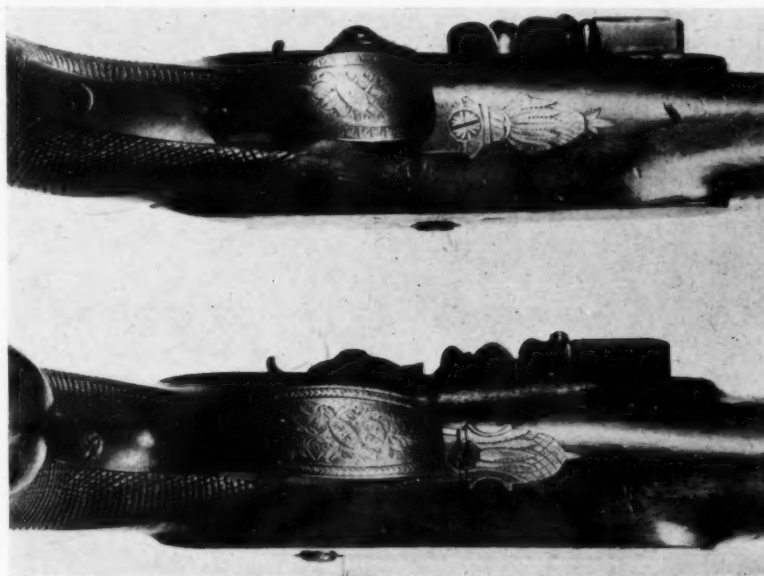


Fig. I *a*. TRIGGER GUARD of Manton pistol in Fig. II *b*
b. TRIGGER GUARD of Brander & Potts pistol in Fig. II *a*

respect for their barrels that, once they were finished, they would not risk damaging them by soldering on them either a foresight or the loops through which were passed the pins for securing the barrel to the stock. Spanish pistols are frequently without sights, and the barrels are secured by bands slipped over both barrel and stock.

Examples of flint-lock pistols with half-length stock are illustrated in Fig. II *a* and *b*. A duelling pistol and an officer's pistol are shown—the dueller is by John Manton, elder brother of the better-known Joseph Manton, and the officer's pistol is by Brander and Potts; it is a rifled weapon and dates from the very end of this period. The earliest recorded example of a pistol with half stock and rib under the barrel is actually an air pistol by Joseph Davidson of the Borough, London, which has silver mounts bearing the London Hall-mark for 1796. This piece is illustrated in Jackson and Whitelaw, "European Hand Firearms," Fig. XCV.

With the half-length stock went a barrel of much greater thickness. These exceptionally heavy barrels are characteristic of the duelling pistol, but officer's and even travelling pistols were in the first quarter of the XIXth century also equipped with much heavier barrels than had ever before been usual. While the weight of metal in the barrel was increased, the calibre of the



Fig. II a. OFFICER'S PISTOL, with rifled barrel and detachable butt, by Brander & Potts, London. Circa 1820

duelling pistol was reduced during this period to No. 40 bore, i.e., .494 inch as against .676 inch, which was the usual bore for officer's pistols. This great weight in the barrel makes some of these pistols seem rather clumsy in the handling, and it must be stressed that it is only by handling that one can judge the merits of a pistol of this period. To counterbalance this muzzle heaviness, various devices were introduced to enable the user to obtain a firmer grip of the pistol. The most usual of these was the spur to the trigger guard which, shortly after its introduction, became an almost indispensable feature of the duelling pistol. The second finger was crooked around this spur, and this additional means of purchase did in fact contribute greatly to a steady aim. An example of a pistol with this spur was illustrated in Fig. IVa of the previous article. In this case the spur is a later addition as the pistol was produced by Durs Egg before the spur was introduced.

The second feature was a new conformation of the butt, the saw-handled butt. This type of butt is often found on pistols which date from the end of this period, but a pair of duelling pistols of this type in the possession of A. J. Irving, Esq., are engraved on the butt, "Prosser's Improvement, 1805," which fact gives us a definite date by which the form had been introduced, as also the possible originator of it. The stocks of these pistols are equipped with a spur of wood extending back from the false breech in the same line and plane as the barrel. A grip somewhat similar to that of a saw was thereby afforded. This saw handle probably helped to correct any tendency to shoot high, but it has not found favour in more recent times and did not survive the percussion period. An example of this type of stock is shown in Fig. III.

A third and very effective device was applied to officers' pistols. This was a detachable shoulder stock which, when keyed into the pistol, converted it into a carbine and fully compensated for the weight of the barrel. This device seems to have been popular since a number of officers' pistols of the period were equipped with it. It was particularly necessary when the pistol was of duelling type with a barrel of up to 12 inches in length. In Fig. IIa is shown an officer's pistol with shoulder stock attached. Another and well-known illustration of the use of this weapon is in the portrait of Sir William Sidney Smith, by Eckstein, in the National Portrait Gallery, London. He is represented standing

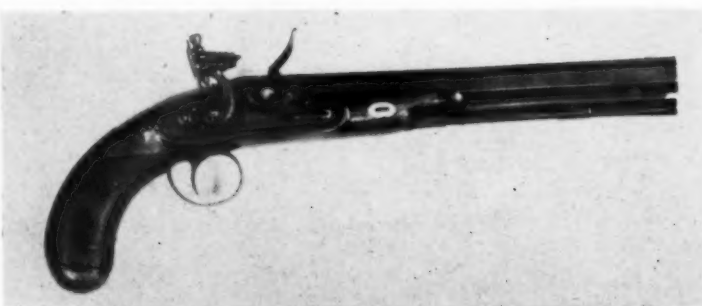


Fig. II b. DUELLING PISTOL by John Manton, London. Circa 1800
Collection of J. Winsbury, Esq.

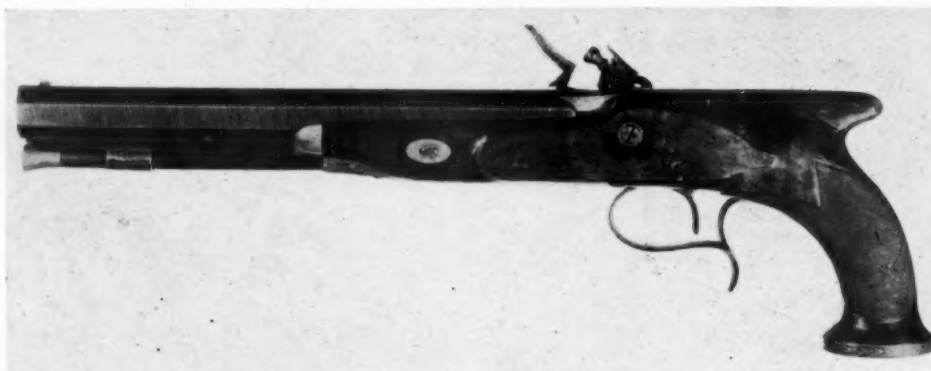


Fig. III. DUELLING PISTOL with saw-handled butt by Weston, Brighton. Circa 1820
Collection of J. Winsbury, Esq.

in a breach in the city wall at St. Jean d'Acre, armed with a mameluke sabre and a flint-lock pistol with butt attached slung from his shoulder. The other pistol is thrust in his belt. The Siege of Acre by Napoleonic troops took place in 1799, which gives us a date by which this type of butt was in use.

Some of the Yeomanry troops of the period were also armed with a similar weapon. A contemporary account of the Cavalry Troop of the Norfolk Rangers states: "They carried but one pistol, and this was a double-barrelled one, and was capable of being fitted with great facility to a butt which hung from the right shoulder, by means of which they could take good aim at any opposed object. The other holster contained ammunition and a sufficiency of provision for one day." This device was not entirely new since towards the end of the XVIIth century English gunmakers produced a curious weapon to which Meyrick gave the name of Esclopette. This weapon was a pistol with a long barrel and an extendable butt. The butt plate was secured to

the stock by a spring catch, and when this catch was released, the butt plate could be pulled out from the stock to a length sufficient to reach the shoulder, thus converting the piece into a carbine. An example is illustrated in Skelton's illustrations to "Meyrick's Ancient Arms and Armour," Plate 119, Fig. V.

While XVIIIth century pistols by English gunmakers usually have undecorated barrels, in the XIXth century the position was reversed and great efforts were made to produce beautiful barrels, both by applied decoration and by exploiting the natural pattern of the iron.

Apart from the various patterns of twist which were used, the better known gunsmiths inlaid their names along the top facet of the barrel in golden letters. Usually the letters were simple Roman capitals as used by Durs Egg, who always signed his best quality barrels in this way. See Fig. VIa of previous article. Other gunsmiths with an exotic taste characteristic of the Romantic period used elaborate Gothic characters. The barrels were also decorated with one or more narrow strips of gold or platinum inlaid at the breech at right angles to the axis of the barrel; gold being used for first quality, and platinum for second quality pistols. Finally, a gold or platinum vent plug was inserted at the touch hole. This gold inlay showed up very effectively in contrast with the rich brown of the stained barrels and was a very decorative feature. An example of a pistol barrel with gold bands at the breech and the maker's name inlaid in gold letters along the uppermost plane of the barrel is shown in Fig. V.

One additional decorative feature consisted of an oval or rectangular panel of gold inlaid at the breech upon which the maker's name was stamped. This practice was probably borrowed from the Spanish gunmakers who, in the XVIIIth century, always stamped their name or device on a gold panel inset at the top of the breech of good quality pistols.

The previous article covering the period up to 1800 referred to the introduction of the twist barrel; but during the early XIXth century the barrel-makers introduced new types of iron which, when stained with acid, showed patterns of great variety and beauty. In fact, it is remarkable how much attention was directed towards achieving a finely patterned barrel in what was fast becoming a purely mechanical era. These forms of barrel are described in Greener's book on "The Gun," from which work the following details are drawn. Best quality barrels were still made of horse nail stubs. Greener accounts for their use as follows: "All new iron possesses a great deal of impurity, which can only be extracted by repeated workings. Hence the preference for horse-nail stubs. They are more wrought than any other article whatever, both in a hot and cold state."

In the production of stub twist barrels, steel, in the form of clippings from old coach springs, was mixed with iron, in the form



Fig. IV a. DETAIL OF MANTON PISTOL in Fig. II b
b. DETAIL OF BRANDER & POTTS PISTOL in Fig. II a

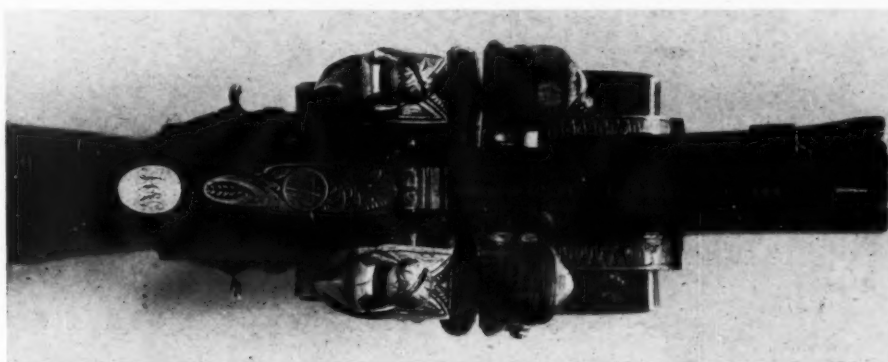


Fig. V. DETAIL OF JOSEPH EGG PISTOL in Fig. VI

of horse-nail stubs, in the proportion of three pounds of steel to five pounds of iron. The mixture was heated until it fused and then rolled to a rod approximately $\frac{5}{16}$ ths of an inch square, so that when twisted on the mandril to the normal bore there were 16 spirals to 6 inches of barrel. Stub twist is recommended beyond all other kinds of iron by Greener. He describes, however, two other types of iron which were greatly admired, namely, wire-twist and Damascus twist.

Wire-twist was made by taking bars of iron and steel, forging them into one bar, and rolling them down to rods of $\frac{1}{4}$ of an inch in breadth and varying in thickness according to the size of the barrel for which they were wanted. According to Greener, "the objection made to the wire-twist is that, owing to the iron and steel being perfectly separate bodies, running through the whole thickness of the barrel, there is a difficulty in welding them perfectly, and of course there is a danger of its breaking across at any trifling imperfection." Damascus barrels were produced by means of a further process from wire-twist or stub-twist iron. Quoting again from Greener, "When about to be converted into Damascus, the (wire-twist) rod is heated the whole length and the two square ends put into the heads, one of which is a fixture, of a

description of lathe, which is worked by a handle similar to a winch. It is then twisted like a rope. . . . Three of these rods are then placed together with the inclinations of the twist running in opposite directions. They are then welded into one, and rolled down to a rod 11/16ths of an inch in breadth." The barrel produced from these rods showed a very decorative pattern. The pistol illustrated in Figs. IIa and IVb has a Damascus barrel. A further important improvement in the barrel which was generally adopted during this period was the patent breech. This was invented by Henry Nock, the gunsmith who has become immortalized through his invention of what is still known as "Nock's form," a term which every Army recruit learns and few comprehend. His new form of breech was patented on April 25, 1787. Instead of a simple breech plug being screwed into the barrel, the whole chamber in which the charge was placed was now separate from the barrel and was screwed into it. This patent breech was solid except for the chamber cut in the middle of it, which was considerably smaller in diameter than the barrel. The vent was bored through the metal of the patent breech in an L shape. The effect of this was that though the spark from the pan passed into the breech at the side, it fired the charge in the centre of the breech chamber. The powder of the charge was thereby ignited in the centre instead of the side, so that a more immediate and effective discharge was achieved. According to Greener, a second advantage lay in the fact that the powder lay more loosely in the breech chamber than in a plain breech where it tended to be compressed by the force of the rammer. With a narrow patent breech chamber into which the head of the rammer could not penetrate, the loosely packed powder ignited more rapidly and completely. The presence of a patent breech can always be recognized, since the point at which it screws into the barrel can clearly be seen. Moreover, while the barrel was browned the breech was given a case-hardened finish like the lock.

Other gunsmiths such as Manton and Wilkinson endeavoured to improve Nock's original patent breech: thus John Manton took out a patent for a breech in April, 1797, while Joseph Manton patented a whole series of designs in April, 1792, April, 1812, and February, 1816. All these designs were based on the same principle.

The lock as well as the barrel was improved in certain respects. For convenience in removing the lock from the stock the former was secured by only one instead of two side-nails, the place of the second side-nail being taken by a slot let into the stock in which a hook on the inner face of the lock engaged. The effect of this may be seen in Fig. IIa. Two new forms of cock were also introduced, both of which are illustrated in Fig. IV. The cock on the Brander and Potts pistol in Fig. IVb is really no more than a version of the loop cock which was nearly as old as the flint-lock itself, and which was certainly in use by the middle of the XVIIIth century. It had given place to the far more elegant swan-neck cock, but was reintroduced during the third quarter of the XVIIIth century for box-lock screw-barrelled pistols and for some types of regulation military pistols. It had one definite advantage as against the swan-neck cock in that it consisted of two bars instead of one at the weakest point, *i.e.*, the neck, where breakages were most liable to occur.

The second form of cock, the spurred cock, has less to recommend it, since, while it lacks the graceful form of the swan-neck, it has no compensating advantages from the point of view of strength. It was, however, increasingly used towards the end of this period and was the last form which the flint-lock cock took. Examples of this type of cock are illustrated in Figs. IVa and VI.

Another important improvement in the lock, the introduction of which is usually credited to Joseph Manton, was the patent waterproof pan. This improved form of pan was patented by Joseph Manton in 1812. Other gunmakers, however, also took out patents for waterproof pans at an earlier date than 1812; thus, John Prosser in respect of a waterproof pan and hammer (frizzen) for gun and pistol locks in December, 1800, and John Manton in 1809. In July, 1803, Joseph Manton also patented a "hammer upon a new construction for the locks of all kinds of fowling pieces, etc." The earlier form of pan may be seen in Fig. IVa,



Fig. VI. PAIR OF DOUBLE-BARRELLED POCKET PISTOLS by JOSEPH EGG, London. Silver mounts bear London Hall-mark for 1823 Victoria and Albert Museum

and the later as introduced by Joseph Manton in Figs. IVb and VI. It will be seen that in the case of these latter locks the fence is no longer connected to the pan, thus enabling water to escape instead of collecting around the pan. The pan covers of this period were also fitted very accurately to the pan, giving a joint which was all but waterproof. In addition to the various patents for waterproof pans, a number of self-priming devices were also patented in the first decade of the XIXth century. None of these were sufficiently cheap or sufficiently reliable to be generally adopted.

The locks of this period were constructed with the greatest accuracy, the force of the various springs balanced against each other with the greatest justness, and the frizzen set at such an angle to the path of the cock as to guarantee the maximum friction between flint and steel when the sear was released. Even a collector like myself who sets but little store upon the productions of the early industrial age cannot but admire the precision with which these locks function.

Amongst the most remarkable mechanical achievements of this period are the miniature double-barrelled pistols which were a speciality of Joseph Egg and which date from *circa* 1820 onwards. The pistols are of the very highest quality from the point of view both of finish and construction. That they were highly regarded is evident from the fact that they are sometimes partly gold-mounted. A pair of these pistols is illustrated in Figs. V and VI. This pair, now in the Victoria and Albert Museum (M2802/a), are only five inches in length and are of the finest workmanship. Their mounts of silver bear the London Hall-mark for 1823. An interesting feature of these pistols is the presence of the main-spring outside the lock. This was not a new development and was already introduced for double-barrelled under and over pistols during the first half of the XVIIIth century. By placing the mainsprings in this position, the width of the pistols was reduced so that they could more easily be slipped into holster or pocket. This device is only found on double-barrelled pistols

(Continued on page 237)

EARLY BRITISH GLASS

III. MISCELLANY

BY FERGUS GRAHAM

I. THE BALUSTER FAMILY

THE line that started in about 1690 with the early Balusters and ended somewhere in the second half of the century in spindly and superficial knoppery appears to suffer from some vagueness as to nomenclature, and therefore from some confusion generally.

As is known to one and all, the name Baluster has been given to the early fabrique. Though the Baluster form itself is sometimes lacking in this group, and notwithstanding the frequent appearance of that form in later glasses, the name has come to stand for the well-known early massive type. Now, what with one thing and another, this name has acquired a special magic, with the result that one sees an inclination to classify borderline (and trans-border) glasses as real Balusters, with the further tendency to reject as comparatively worthless those that cannot by any stretch of imagination be so classified.

It is generally held that the history of the large family is one of steady decline, and in the main this is perfectly true, but it is surely fairer to consider it as a development, producing a series of types. And if these types are considered as distinct, they will be found to have great individual charm and merit. Now, I think this is realized *au fond* by most people, but the issue is confused by the nomenclature in use.

Nobody has a higher opinion of Mr. Thorpe's knowledge of glass than myself, but I do think that his term "Balustroid" for the later glasses of this family tends to aggravate the confusion. It is not that one affirms that the word is in any way incorrect, but the very hint of the name "Baluster" is enough.

How easy for the anxious salesman (I exclude the specialist dealers) or the eager collector to slip from Balustroid to Baluster. I believe that in this case there is a great deal in a name. If, however, one keeps the types separate and named accordingly, so that each is allowed to keep its individuality, one will avoid the denigration of B because it is not A. And if one cannot find or afford a real Baluster, there would not be the same temptation to make pretence with something else.

In an attempt to tidy up the situation, I suggest the following classification. I only give the first date in each case on the assumption that there was always an indeterminable overlap.

A. FIRST BALUSTERS. 1690

The simple, massive glasses, almost invariably with straight-sided or round-based



Fig. I. FIRST BALUSTERS



Fig. II. A FIRST BALUSTER



Fig. III. SECOND BALUSTERS



Fig. IV. HEAVY KNOPPED

conical bowls. The bell bowl appears very rarely, and then only on the borderline between this and the next group.

B. SECOND BALUSTERS. 1710

The character has altered slightly, though the essential spirit remains: the glasses are a little less massive, and usually more elaborate, with the stem longer in proportion. The Bell Bowl is now frequent, and is indeed the commonest, with the actual Baluster form its almost invariable accompaniment, with or without other devices.

To me this type is almost the least satisfactory in appearance of all XVIIIth century glass. Contrary to what one might think, the closely related shapes of Bell Bowl and inverted Baluster do not go well together.

These, then, are the Balusters. Though essentially the same in spirit, they do definitely fall into two sub-groups, and I am sure it would simplify matters to refer to them by the suggested names of First and Second Balusters.

C. HEAVY KNOPPED. APP. 1720

This is the group that at present suffers most severely.

The character has changed. To put it crudely, the stem, from being a series of moulded forms, has become, as it were, a stalk with blobs on it, though these blobs are sometimes of an attenuated Baluster shape.

The group is a large one, giving us many exceptionally attractive glasses. The craftsmen came right up again to their topmost level in lively and skilful design. In short, this group is well able to stand on its own in individuality and high quality.

D. LIGHT KNOPPED. APP. 1730-

Again the spirit has changed. Though, of course, directly related to the former group, they have the individuality of a later generation.

The process has simply gone a stage further, but there is not the same evidence of thoughtful design. Everything is more attenuated and perfunctory. Stems and knobs are frequently spindly, and the solid bowl-vase has practically disappeared. In fact this group, as a whole, has considerably less merit, and finally peters out ingloriously.

This rapid falling-off, some time around 1740, can probably be accounted for by the rise to popularity of the Air Twist that had begun to overlap them.

II. PLAIN STEMS

It appears that some time ago the term "Plain Stem" included stems with knobs, but it is much simpler and more logical to regard these stems as knobless; in fact, plain.

I was brought up to think of the plain drawn stem as starting about 1720, and this seemed pretty reasonable. But one expert, in fairly recent years, suggested an original date of 1690 or even earlier. Then, more recently still, another expert has asserted that they are almost invariably later than 1740. Rather intriguing. Both these theories are based on dated glasses, and, on that evidence alone, the latter has the stronger case.

But let us consider. Plain drawn stems existed in the Low Countries during the latter half of the XVIIth century, mainly fragile, delicate toasting glasses, and it is reasonable to suggest that, as our early lead glass shapes developed out of the Netherlandish (a rapidly divergent development), this particular form could have come along with the others.

Then, again, the principle of the drawn stem was early established in lead glass, a large proportion of the First Balusters being two-piece, that is, with the stem fashioned of metal drawn out from the bowl-base. Technically, therefore, there is no reason why plain drawn stems should not have begun at least as early as 1690.

On the other hand, if we look back to the origin of British design, the Greene diagrams, we will find nothing resembling or suggesting the plain drawn glass, which indicates that we were not then favourable to this type.

Again, consider the metal. While I am the first to agree that the habit of dating glasses by metal is apt to be dangerous, I do think that in this case some conclusions can safely be come to. It is a conspicuous fact that the very early lead metal of 1685 is very white, and that the early Balusters were only slightly less so; at least, I do not know of a Baluster up to 1710 that has dark metal. On the other hand, I do not recall a plain drawn glass of the earlier sort that is made of light-coloured metal. So marked is this evidence that I would be prepared to regard it as proving that the type did not start till at least 1710.

In regard to the second theory, that they date from 1740, one may point out that this would tend to move back the start of air-twists to about 1745, for it seems unlikely that the drawn air-twist would precede the plain drawn stem. And it seems to be firmly established that the drawn air-twist was the first of the type, appearing well before 1740. Also, although, of course, this constitutes no proof, one has a strong feeling that the earlier plain drawn glasses have a pre-1740 look.

In fact, one would suggest that, after all, some date between 1715 and 1725 is the likely one.

This plain drawn trumpet shape (perhaps I should have mentioned before that this is the shape I have been discussing) is wholly admirable, being at the same time beautiful, at its best, and easy and quick to make, and it remained in favour throughout the century.

So much for drawn stems. The three-piece plain stem,

EARLY BRITISH GLASS



Fig. V. LIGHT KNOPPED

A PLAIN SECOND
BALUSTER?

though not so elegant, has, I feel, a more interesting youth. Although, around 1700, glasses were made mostly for the grand houses, it is inconceivable that there were no plain glasses contemporary with the Balusters. One or two examples that I have seen seem to bear this out, and doubtless there are many others. Leading characteristics are robustness, thick bowl-base, sometimes long bowl in proportion to stem, and, at least in one case, the thick stem very slightly barrel-shaped. In fact, there seems to be every chance that there are such things as plain-stemmed Balusters, and it may be that some plain glasses that are now practically ignored deserve a higher place in the general estimation.

III. CONTINENTAL GLASS

It is traditional to regard foreign glass as unworthy of the attention of British collectors. We all know the tone of voice in which the word "Soda" is often spoken. But the attitude is not difficult to understand, although one is far from agreeing with it. The source, no doubt, is to be found in the early days of collecting, when soda glasses of British shape were being vigorously excluded, and quite rightly so, from collections of British glass. But unfortunately the anti-Continental complex seems now to cover all non-British glass. For those collectors who are also students of glass this is a great mistake.

Indeed, one is up against an incomprehensible lack of interest, not only in Continental glass but, as a corollary, British glass before Ravenscroft. One would think that no glass had been made in Britain before 1685. Why should devotees of British glass look no further backward than that date? Is it not interesting to try to discover something about that at present shadowy period from about 1660 to 1685? No, it is lead glass first, last, and all the time. But were people to study (even collect) Continental glass, especially that of Italy and the Netherlands, they would find it fascinating on its own account, and it would give them a vital grounding in the train of research leading to British pre-lead soda.

What student of British painting would be content to know nothing whatever of the painting of any other country?

When it is once more possible to study the arts of peace, it is to be hoped that our national collections will quickly find their way back to the Museums. And when this comes about we shall once more have the opportunity to study the fine collections of Continental glass at the B.M. and V. and A.

While on this subject it is pertinent to ask: how many people have considered the question of British XVIIIth century soda glass? There can be no question that it exists, and many so-called "Foreigners" may in fact have been made here. Admittedly soda glasses of this type suffer from being aesthetically vastly

inferior to the lead equivalent, but from the antiquarian point of view the subject is well worth a great deal more attention than it gets.

IV. AIR TWISTS

Considering the universality of the rarity complex among collectors, one would have thought that the incidence of the various permutations and combinations in the Air Twist group would be well known. But the contrary appears to be the case. Of course, the obvious rarities, such as domed foot, etc., are recognized, but the actual types of twist and their occurrence in various circumstances do not seem to be understood, and the possibilities of this extremely attractive and vivacious family have not been fully explored in this direction. One expert, however, has carried out a good deal of research along these lines with interesting and sometimes surprising results. Undoubtedly, some rarities are hiding under the disguise of common glasses.

ENGLISH FLINT-LOCK PISTOLS

(Continued from page 234)

with barrels set one over the other. Double-barrelled pistols with barrels set side by side were inevitably so wide that there was no point in rearranging the locks. Amongst the ingenious details of these Joseph Egg pistols are the combination of main-spring and frizzen spring in one, and the use of one trigger to operate each lock separately. They form a welcome contrast to the enormous quantity of inferior pocket pistols which were produced in Birmingham during this period and retailed for a matter of shillings by ironmongers, from which fact they have justly acquired the ignominious title of "ironmongers' pistols."

Competition from Birmingham makers, already referred to in a previous article, reached a head in this period and led to an effort on the part of the London gunmakers to prohibit the Birmingham makers from signing their goods as being made in London. In 1813 a Bill was brought before the House of Commons requiring every manufacturer of firearms to mark them with his real name and place of work. The name "London" was evidently of great importance to the purchaser of firearms, since the Birmingham gunmakers made strenuous efforts to oppose the passage of the Bill in question through the House. The latter had a certain amount of justice on their side, since, in fact, many quite reputable London gunmakers made up their firearms from parts purchased in Birmingham, and then signed them with their name and, of course, "London."

FURNISHING WITH ANTIQUE FURNITURE

BY LT.-COL. SIDNEY G. GOLDSCHMIDT

I NOW propose to give what advice is possible in a written article on furnishing with antique furniture. There are many young people to-day who find themselves face to face with the furnishing of a house, generally a small one or part of a large one, and some help can be given in selecting antique furniture of good quality at a reasonable price. They probably have no wish at first to become collectors, nor have they the knowledge or the means of obtaining it. Yet they admire it and feel they would like to live with it rather than with modern furniture. It

cabinet making, but of beautiful sound oak. It answered its purpose well and had the great advantage of costing about half the English equivalent. There was not much sign of age about it, but my opinion was only needed to decide whether it was pleasant in design and not too un-English for an English house, and not too crude to live with. I hope I am not launching out into too sordid an aspect of antiques, but there are few collectors who do not take value into consideration, and few like to feel that their collection has cost too much.



Left: Simple mahogany chest of drawers. Hepplewhite



Right: Knee-hole dressing table, probably in walnut; looks suitable, but the narrow drawers are not convenient

is not generally realized that the cheapest furniture which can be bought to-day is antique furniture that falls short of the collector's quality, but the modest pieces of the XVIIIth century and early XIXth are what I mean. For the purpose of this article, I have adopted the idea that all furniture over 100 years is classed as antique.

Another point to be remembered is that antique furniture bears no luxury tax and not even purchase tax, and, further, it must be particularly noted that I do not speak of second-hand furniture which is defined as under 100 years old and which is hedged round with so many conditions that it is not worth bothering about.

I have helped many young friends to furnish their homes in this way, and I have found it easy to get them interested, but they nearly all begin by saying that they have no wish to become collectors and then, before they own half a dozen specimens, they begin to wish that they had been a little bolder, admit that the collecting fever has attacked them and plan to exchange the pieces they have already bought. Before the Great War the cheapest furniture that could be bought was made in a little village near St. Malo, and once when I was staying at Dinard I was asked to make the journey and give my opinion on some pieces that had been selected. The furniture was French peasant style, rather rough



Left: Simple chest of drawers suitable for dressing-table, with brushing slide, probably walnut

Right: Specimen for a collector—knee-hole dressing-table with toilet mirror to match in lacquer. Note the brushing slide

The illustrations that accompany this article are such pieces that I wish to describe. They are all English, antique, genuine of the period they represent, and, although some



FURNISHING WITH ANTIQUE FURNITURE

perhaps are rather "late," all are made for men of moderate means with small houses, and, I think, good taste. Such pieces are still fairly easy to find, as most dealers in London and in the provinces have a good selection.

For a dressing-table it would be best to buy a chest of drawers, and here the choice is wide. The cheapest of all is of oak with a square front. Some of these are quite attractive, and if the cabinet-making is reasonably good and if the drawers slide easily, they are pleasant to live with.

From this, one step higher is the one of veneered mahogany, oak-lined for choice, and from this we come to a bow-fronted one, and a degree higher still is the serpentine-fronted one. If the ends are serpentine also, this will increase the price considerably.

A knee-hole dressing-table looks more suitable, but the drawers down the pedestals are too narrow to be very useful, and I think a chest of drawers serves the purpose better.



Walnut Tall Boy (Chest on Chest), perhaps inconveniently high, but the small top drawers can be lifted down to reveal the contents



An original Mahogany Hanging Wardrobe, a piece rarely found. "Chippendale"



A Tray or Bachelor Wardrobe

Of course, in all these there is great scope for refinements, such as colour, original handles, and feet. An added convenience is what is known as a brushing slide, a flat tray that can be drawn out from above the top drawer and, when out, almost doubles the size of the table top. Walnut is most sought after and, in consequence, the price is out of all proportion.

An added attraction is a "fitted top drawer." The fittings consist of partitions forming compartments of various shapes and sizes, each compartment having its own lid. Some of the compartments have curious grooves for combs. In the centre is an adjustable folding mirror, and the whole is covered by a brushing slide. I describe this fitted drawer as a curiosity, but it adds greatly to the cost on account of its rarity, without contributing to its usefulness. These pieces are generally of superfine workmanship.

A useful piece for the bedroom is a "tall boy," or double chest of drawers, that is to say, chest on chest (see above). These are rather inconvenient on account of their height, and, to get over this difficulty to a certain extent, there are two small top drawers, or perhaps three. This makes it easy to withdraw them completely and lift them down to reveal their contents.

I have left Marquetry out of consideration as this is of an earlier



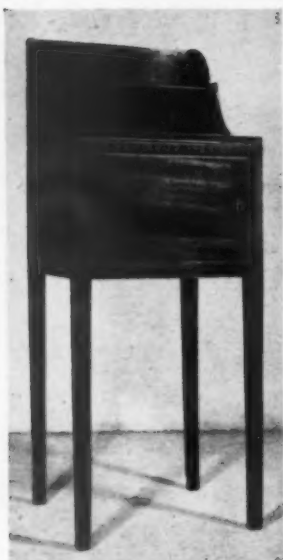
A Simple Toilet Mirror of good design



A good design of Toilet Mirror in Satinwood

The glass should not be damaged to mar reflection. Re-silvering is not very satisfactory

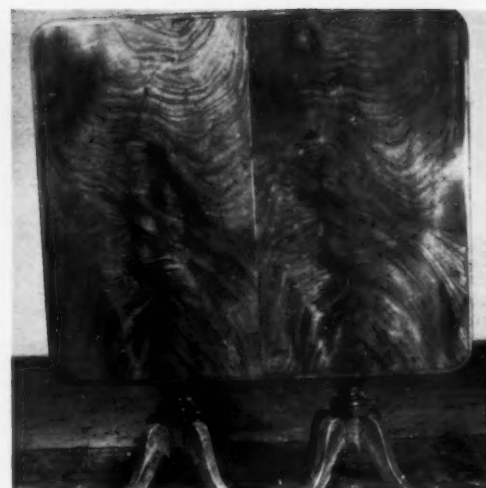
APOLLO



Simple Mahogany bedside cupboard. Sheraton or Hepplewhite



Octagonal cellarette, brass bound, a desirable and useful possession



Dining Table with finely figured mahogany top. The difficulty in furnishing is to find a small enough piece



Simple Sideboard of good quality



Walnut Bureau



Carved and Inlaid Oak Blanket Chest ; a fine specimen

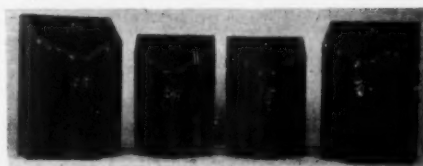


Mahogany Tea Table. The slender legs are apt to get broken

FURNISHING WITH ANTIQUE FURNITURE



Left: Simple Mahogany tray is an added elegance if the grain is fine



Right: Set of four Simple Mahogany Knife Boxes with original mounts

date, is dear, and is difficult to furnish up to.

Bedside tables are also fairly easy to find, and they are generally of mahogany; some have useful commodes ingeniously fitted.

Toilet mirrors used to be quite cheap, but there is a great vogue for them now and they have greatly risen in price. They can vary very much from a square base and a square mirror to a serpentine base and a shield-shape mirror. Some of them, indeed, are exceedingly fine; the cabinet-making beautiful, the colour and patina like bronze. Care must be taken in buying one that the glass is sufficiently undamaged for the reflection not to be marred, because they cannot be re-silvered satisfactorily.

For a bed, one has to be content with a modern piece, and there are some quite attractive designs to be bought in mahogany or oak that go well with antique pieces.

I am sorry I cannot show an illustration of a folding towel rail, but there are some very attractive ones made in mahogany; they do not cost much to buy and set off a room, making the furnishing more complete.

The easiest room to furnish in this way is the dining-room. The only difficulty here is to find pieces small enough, as the demand for these small pieces has increased since flats have come into favour. Some of my friends have been content with an oak dresser, but I do not care for these farmhouse pieces, and always advise a neat mahogany sideboard. Chairs present a difficulty, as sets, even the smallest, such as four single and two with arms, have soared to tremendous prices; but the modern reproduced chair is really not worth buying. Stuff-over seats I prefer to the drop-in seat, but that is largely a matter of taste.

A cellarette is also a desirable and useful possession and attractive specimens can still be procured. I prefer those with a dome lid, which prevents people from putting things on the top which have to be cleared off before they can be opened.

There are some fine dining-tables still to be had, mostly fairly late in period but of finely grained wood. Those that I prefer for a small house are circular, with a single pillar support and tripod legs. This, I think, used to be called a breakfast table. The grain and polish of the top should be fine enough to use without a table-cloth.

A carving or side-table, or dumb waiter, is a useful piece, but the buying of one can be deferred until you see something worth having and not too dear.

If you are content with just a pair of knife boxes, a decorative object to form a centre piece is a tea caddy. It is not difficult to find one, but it should be complete with inside lids, handles, feet, lock and key. Their variety is infinite, but considering their size they are costly. I have one of Chippendale design, which a skilful old cabinet maker, after careful examination, reckoned would take as many hours to make as a full size bedroom suite.

A wooden tray leaning against the wall, either over or under the sideboard, is an added elegance.

A keynote to a drawing-room, or library, or as it is sometimes



Long Case or Grandfather Clock in a Mahogany Case. The long pendulum, swinging one second, ensures accuracy

called nowadays, a "lounge," is a cabinet, but the possession of one of these is a temptation to collect china, although I have seen the household dinner and tea services very attractively set out in a glass-fronted Sheraton cabinet.

Easy chairs and sofa, I am afraid, have to be modern, as for some reason they never used to make them comfortable enough, or perhaps the comfortable ones have not survived to the present day.

A bureau, either with or without bookcase, is indicated for writing. A knee-hole writing-desk of good quality will probably be too expensive. These sloping top bureaux must have been made in immense quantities as so many have survived. There is hardly a dealer's shop without at least one or two of these pieces; often, it is true, too big. The one, 3 ft. or slightly under, which is a most desirable size, and the most expensive, with the sloping top, and which opens out and rests on two slides, is made in oak, mahogany or walnut, the first being the cheapest and the last the dearest. In fact, a well-designed walnut bureau with a bookcase above, if a good colour, would cost a fabulous price. These bookcases generally have mirror doors, but I think it is disturbing to sit facing a mirror. Some of these bookcases are elaborately fitted inside, which encourages one to leave the mirror doors open. However, to be economical, a bureau without a top can still be very attractive and is less than half of the price.

There will be a certain number of odd chairs to be bought for the bedrooms, and so long as one is content with odd ones, and avoids pairs and sets, they can be cheap. The cheapest are rush-seated, and the frames of oak or ash. Here, again, any ornament or feature that relieves their plainness will add to the cost. If one has been fortunate enough to find a set of dining-room chairs, the extra ones can be placed about the house in the bedrooms.

In selecting an oak blanket chest one should give preference to a small one, and if possible one panelled all round, front, ends and lid. If there is any carving, care must be taken that this carving is contemporary with the main construction.

Antique card tables make useful side-tables when not opened out, but are not as convenient for card-playing as the simple modern folding tables. Moreover, they have to be cleared of the vases and ornaments which tend to accumulate.

Bearing in mind the title of this article, I must call a halt and resist the temptation to describe the numerous incidental pieces that go to make the furnishing of a house complete; to mention a few: copper coal-scuttles, steel fire irons, fenders, wall mirrors, long-case and bracket clocks. Actually, if you want a really reliable time-keeper, you cannot do better than to invest in a long-case or grandfather clock. The long pendulum, swinging one second, ensures accuracy, and they are easy to regulate.

I have to thank Mr. John Bell, of Aberdeen, for many of the photographs reproduced in this article.

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THE VALUE OF FORGERIES BY HERBERT FURST

THAT "Shrine of grave and mellow light around the mute Olympian family" as which *The History of Art* appeared to Walter Pater, may seem to us of to-day a totally different affair. We are no longer so sweetly poetical even in our poetry, which is rather prose made difficult; and the Olympian family is muter than ever before. We are more practical and more scientific. In fact, there ought to be two Histories of Art, one concerned with sensibility and skill, the other with authenticity and money. That is the sad business about Art! Unless we are talking of money values we can never be quite sure of what the other fellow is talking about when he discusses Art, and then he himself doesn't know; for, as Professor Joad has so painfully often had to remind his questioners: "It all depends on what you mean." It does "an' all," indeed.

For instance: the other day someone bought a sugar basin at Christie's, and someone else a book at Sotheby's. The former paid six hundred and nine pounds for his purchase, the other four hundred and sixty pounds for his acquisition, and neither, I dare assert, really needed what he bought; at any rate I imagine one could get even in these days a sugar basin for half a guinea, and the book—in spite of the book famine—with a bit of luck, for next to nothing, since it was one that no one who isn't a crank—like myself—or a student would think of reading. It was written by one Geoffrey Chaucer, who purports to tell you what "befel" him "in Southwark at the Tabard as he lay." And, by my troth, it makes one go all knightly and mediæval, and fall madly in love with *Madame Eglantyne*. To see her smile, to hear her discoursing in French "after the scole of Stratford atte Bowe," and even only to watch her "at mete," would, in old Omar's Englished words, surely be "happiness enow." But I very much doubt whether the buyer of the Kelmscott edition will open the book for the purpose of reading it. Nor would I blame him. The Kelmscott Chaucer isn't a book, it's a *work of art* created under the earlier dispensation solely "for Art's sake"; that is to say, before under the new dispensation "fitness for purpose" had been revealed to us; and whatever else it is, the Kelmscott Chaucer is not that. Therein it differs from the Chelsea sugar basin, which therefore, in my humble opinion, is a more genuine work of Art; because the *finest Art* is something that just happens naturally; it does not seek "inspiration," it is inspired. However, that is merely by the way.

What we are here concerned with is the fact that there is something called Art which is valued for its own sake and therefore quite apart from the purpose which any given work is, or was originally, intended to serve.

A few days ago there was a startling paragraph in a morning newspaper under the headline "£800,000 'Old Master' forger is caught." It told about a Dutch Nazi who had forged Vermeers and de Hoochs so successfully that they deceived experts, were, consequently, bought by Directors of Museums, and others, at prices as high or higher than the genuine articles would have fetched in an auction room. Now these things, according to the new dispensation, must have been extraordinarily "fit for purpose"—viz., money-making, and therefore outstanding works of Art—the Art of the forger. I know nothing more about this case than what I have read in a newspaper and summarized here; but apart from the fact that I cannot quite believe the above-mentioned "experts" to have been very expert in their profession (it should not be difficult to distinguish "fresh paint" from centuries-old pigment), I must confess that I admire clever forgeries almost more than the genuine articles; the forger, at any rate, must be a greater technician, if he can really get away with it—to-day. Moreover, I would go further and say: if it is ONLY by reason of documentary evidence and objective scientific proof that a forgery can be or has been detected, then the forgery is not a forgery at all. On the other hand, there are cases—there must, in fact, be a good many such—where both documentary evidence and objective proof genuinely confirm the authenticity of a work of art without guarantee that it has ever been touched by the artist to whom it is attributed, and attributed, moreover, with his full knowledge and consent. That goes for many of the Old Masters and is not forgery but simply "business"; that is, business as understood by the Old Masters.

We arrive then at the curious conclusion that many art lovers must be in the strange case of finding their admiration biased not by sensibility, but by knowledge, knowledge, however, which may itself be based on erroneous interpretation of facts.

The experts' lot, then, it will be seen, is not a happy one, for even a forgery may not be fraudulent in fact. Perhaps two instances, taken from literary art, will make this distinction clear: that of Macpherson and his "Ossian" and that of the unhappy Chatterton. A famous literary critic acclaims Chatterton as "in certain respects the most romantic man of his age," explaining further that as such "he yields to the allurements of his visionary existence, half believing in it, and so loses all sense of the value of Truth." In other words, he becomes *splendide mendax*, an accusation brought against Turner and one of his pictures in his lifetime by a classical scholar who was an admirer of his art, and of a particular painting, thus implying that Turner's departure from nature was a "forgery" of facts.

In the ultimate analysis, however, is it not precisely the function of Art, of the fine arts, at any rate, to be *splendide mendax*, to conjure up a "lie" that has not only the force but the very essence of Truth? "His pastiches," says the just quoted critic of Chatterton, "His pastiches of ancient poetry, with their composite language, their uncertain spelling leave upon one an impression of strangeness, not unmixed with charm; and in several among them he has happily succeeded"—happily, note.

If one can say the same of the aforementioned Vermeers and de Hoochs—which, of course, may be doubtful—then the fraud rests on the shoulders of those who have asked exorbitant prices for these "lies," not on the "liar," the "happy" forger. There are good grounds for stressing this point of view. Too many works of art are admired, or, on the contrary, condemned, for the wrong reasons. *Genuineness*, for example, is not an æsthetic reason. In the Victoria and Albert Museum there are or were a series of Quattro Centro Terracotta portrait busts with which there is nothing wrong except their date. They are modern XIXth century work and their author's name, Bastianini, is known. I have no opportunity at the moment for looking up references to the whole affair; but the point is that his work under his name continues—or continued at least until this war—to be exhibited along with the genuine Old Masters' works, and *deserved the honour*.

Again, I remember a case—that of an Etruscan sarcophagus in the British Museum—which was one of my special favourites there. It seemed to me typical in its form and admirable in its peculiarly "Etruscan" sentiment. Some years before the war it was suddenly withdrawn from exhibition, because doubts had apparently arisen concerning its genuineness. So far as I am concerned the doubts involved a minor tragedy for me; they shook the foundations of my æsthetic faith.

I regret the withdrawal of this work of art from view profoundly. If the sarcophagus had been genuine, it would have been remarkable; if it really turns out to be a forgery it is more remarkable still. In any case, therefore, it is to be hoped that it will be restored to its former place of honour, together with the facts made clear on an explanatory label.

Truly: "Where ignorance is bliss 'tis folly to be wise"; and this applies especially to works of art. There is an old Latin tag to the effect that no book is so bad that it is not in some part of use. The same may be said of a work of art, since it is the response it evokes in the mind of the beholder, not itself, that matters.

Let me quote an authority, a modern "Pater" *familias* of art critics and experts, as an illustration of the bliss in a fool's paradise.

"After the Renaissance," says Roger Fry in his lecture on Art-history as an Academic Study, "the supreme value of Classic sculpture became a dogma universally accepted—from 1500 to 1800 it would probably have been impossible to find any dissentient voice. . . . Under the compulsion of this dogma many cultured English Noblemen made collections of classical Sculptures at great expense and enjoyed universal admiration for their enlightened taste—and yet when, in the later XIXth century, the systematic study of classical art was at last undertaken, it became quite evident that most of these admired masterpieces were second- and third-rate copies largely restored and reconstructed by XVIIIth and XIXth century forgers. And many of these statues which had received the votive offerings of generations of cognoscentis are now relegated to remote corridors or fulfil a more humble and appropriate service as little-noticed garden ornaments."

The last part of this sentence must surprise us as coming from
(Continued on page 245)

KOREAN ART—PART I. BY VICTOR RIENAECKER

NOTE.—The illustrations are of unglazed earthenware in the Prince Yi Household Museum, Japan

THE geographical position of the peninsula of Korea stretching as an outpost from the Asiatic mainland towards the archipelago of Japan, accounts in large measure for the important part which the country has played in the development of Far Eastern culture. It was the highway along which civilization marched from the Mediterranean through Central Asia and China to the Island Empire of Japan.

So far as Eastern records show, the first mention of Korea was in the VIIIth century B.C., when the first Kingdom was founded about 720 B.C. by Ki-tzsi (Keishi), a Chinese nobleman (Viscount of Ki), supposed to have been a descendant of the famous Emperor Wu Wang, of the Chou dynasty (1122-249 B.C.). Ki-tzsi is by common consent of native and Chinese tradition both the founder of the Korean Kingdom and its social order, and the Monarch who fostered among his people the arts of China, which included the making of pottery. This Ruler, who voluntarily paid tribute to the Emperor of China, was succeeded by a long line of descendants who upheld his dynasty until about the beginning of the Christian Era.

During the early centuries of the Christian Era, the country consisted of three independent States: Kōriō (Japanese, Kōrai or Koma; Chinese, Kao-li); Pékche (Japanese, Hiakusai or Kudara; Chinese, Po-chi); and Silla (Japanese, Shinra or Shiragi; Chinese, Sin-lo). About the middle of the VIIth century, the most important of these three States, Silla, founded in A.D. 57, and occupying the south-eastern extremity of the peninsula, absorbed the other two, and a single Kingdom was created under Chinese suzerainty with its capital at Taiku (Japanese, Taikū). Roughly contemporary with the T'ang dynasty in China (618-907), under the influence of Buddhism which had been introduced into Korea about 372 by the Chinese monk Sun-do, the country reached a high stage of prosperity and civilization. The art of this period, showing certain Græco-Bactrian influences derived from Khotan in Central Asia, can be studied only in the frescoes and sculptures in Japanese temples such as the Hōriū-ji at Nara and elsewhere, where they have been



Probably collected from shell mounds

reverently preserved as memorials of the culture which the Japanese regard as the main inspiration of their own civilization.

That so little has been chronicled concerning Korean art, and especially pottery, is due to the great difficulty in obtaining direct access to trustworthy native data. Such information as we do possess is derived from Japanese and Chinese sources. Chinese and Japanese scholars have certainly done important work in Korean art and archaeology, but little of their researches has as yet been made available in European languages.

The Korean peninsula has been from early times the scene of disputes between petty kingdoms, of wars as frequent as those among the South American Republics, and arising from similar reasons—land-hunger, trespass, and deliberate interference from powerful neighbours. These constant upheavals obliterated most of the art of those times as well as the literary evidence concerning it. That the artistic level must have been high in all branches may be inferred from the tomb fresco-paintings found at Kōsai and Shinchidō, and sculpture in the cave temple at Sekkutsuan (751) near Keishū, which are considered "as fine as anything in the whole history of Asiatic art, the work of supreme artists." These can scarcely have been isolated examples of beauty in a desert of the commonplace.

The history of Korea may be said to begin in the period of the Three Kingdoms (18 B.C.—A.D. 669), during which the message of Buddhism and much Buddhist art were introduced to the peninsula from China. The Three Kingdoms, or Principalities, were Shiragi, founded 57 B.C., Kōkuri, founded 37 B.C., and Kudara, founded 18 B.C. They ruled side by side with varying fortunes until A.D. 623, when, with the aid of a Chinese army-corps and a Chinese corruption-fund, Shiragi, the southernmost kingdom, absorbed the other two, and retained control until after the first quarter of the Xth century. The Kingdom of Kudara is distinguished in Japanese history as traditionally the transmitter to Japan of Buddhist books and images in 552, and so is regarded as the match which fired the splendid blaze of Japanese art and culture.

Contemporaneously with the Three Kingdoms period of Korea, China was ruled by the Han dynasty (206 B.C.—A.D. 220). Archaeological finds have come to light in northern districts of Korea proving Chinese dominance there. If, later, the Three Kingdoms of Korea were not admittedly vassals to the Chinese Northern Wei Kingdom (336-585), at least they sent periodic embassies bearing gifts to the Wei House of Topa. Chinese teachers and missionaries as well as ambassadors came to the peninsula. Thus the northernmost of the Three Kingdoms, Kōkuri, controlling a country now partly merged in the modern Province of Manchuria, was the first to feel the great impact of Buddhism. It is not without significance that the Kōkuri kings are believed to have been of the same Tungus stock as the



Collected from Ancient Tombs near Pyongyang

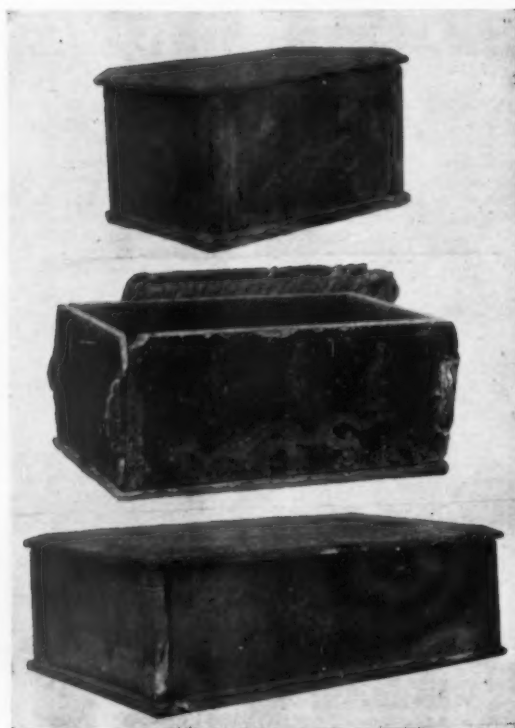
APOLLO



Period, the Three Kingdoms, 18 B.C.-A.D. 669



Silla Period, 57 B.C.-A.D. 936



STONE COFFINS, Koryo Period, 936-1392



Period of the Three Kingdoms, 18 B.C.-A.D. 669

Right : Silla
Period,
57 B.C.-
A.D. 936



Emperors of Northern Wei; and they, too, served as a channel for Buddhist propaganda.

The earliest instances of Buddhist missions from China seem to be unknown. According to Japanese sources, the first one on record is the visit of the monk Shun-tao from Tat-ung in 372 to the Kōkuri Court with Buddhist images and paintings and several scriptures which had been translated from the Sanskrit by Chinese scholars. Shun-tao, and his successor, A-tao, caused temples to be built; and no doubt they had local copies made of the images and paintings which they carried, which was the usual practice of Buddhist missionaries. At that time, there is no evidence that Buddhism had gained any hold in the country south of the Yalu River. But eight years later, the Kingdom of Kudara, directly to the south of Kōkuri, received the Buddhist gospel. A temple was erected by royal command at Nan Can San, near the modern city of Seoul. Thenceforth the flow of Buddhist culture began in earnest its southward course. From Kudara it made its way across the sea to Japan, where it became perhaps the most fundamental influence of native life and thought.

Two facts are important for the understanding of Korean history. First, it is clear that Buddhism was the mainstream which brought the country its civilization and culture. And second, it must be remembered that geographical position probably has to account for more in the history of peoples than the ethnologist and psychologist are generally willing to acknowledge. In racial and intellectual migrations, the trader usually went first, and by the easiest route. Then the soldier, the monk, the law-maker followed in the merchant's footsteps. Set at the eastern end of the Indian trade route, the Chinese Northern Wei Kingdom not only obtained precious jade, remounts for their cavalry, and a new type of image to worship, but novel ideas and strange social customs as well. In the armpit of the continent and the peninsula, their cousins the kings of Kōkuri controlled the routes from China to Korea. They were set at the gates and thus were able to prosper above their neighbours. One is perhaps tempted to ask why the central and south Korean kingdoms did not traffic direct with the mainland across the narrow gulf rather than brave the forests and waste places of north Korea and Manchuria and the ranges of Chihli and Shansi. Probably they did to some extent, but evidence of such activity, if it took place, has disappeared. In those early days it is likely that salt water was considered more of a difficult barrier than a convenient land highway.

In general, it may be said that the culture of Korea, after the supremacy of the Shiragi (Silla) kings had been assured over the country, followed as closely in the footsteps of China as it had done when the peninsula had been ruled by the three separate kingdoms. As the Chinese T'ang dynasty (618-910) brought sweeping changes in the arts and manners upon the mainland, so did the Shiragi supremacy (632-936) affect the Korean peninsula. The calendar, the land, and even the dress of the upper classes were remodelled after T'ang fashions. If, in the arts, we can detect certain distinct non-Chinese characteristics in the Korean productions of that period, it is only what one would expect to find in a land somewhat remote from the Imperial Capital of Loyang. Nevertheless, any suggestion that Korean artists were merely slavish imitators of Chinese models is disproved by such evidence as the sculpture of the cave temple of Sekkutsuan and the great bell of Hōtokuji (770) in the museum at Keishu. The sculpture is cut direct in the rock, and nothing so far brought to light in China is more impressive. Again, the Hōtokuji bell is of typical Korean and non-Chinese shape; and its beauty of design and workmanship is only equalled in the East by that of the bell in the so-called museum at Sianfu. Likewise, the Kōsai frescoes are masterpieces of the first order. Until these superb examples of pictorial art, bronze-casting, and sculpture were discovered, it had been wrongly assumed that Korea was simply a meek follower of China.

The myths of many nations tell of a heavenly being who gave the potter's wheel to the people he wished to favour. The East and the West alike saw in the wheel the gift of a god. Pottery made the preparation of food easy as well as convenient for its preservation and that of medicinal herbs. From remotest times it has been used not only for domestic purposes, but in ancestor-worship and at altar rituals. It was buried in tombs with deceased relatives or heroes to propitiate and sustain their spirits. This custom persisted in Korea until the close of the XIVth century. Until towards the end of the Kōryō period (936-1392), the dead were buried in stone coffins, accompanied by objects of pottery as well as metal. Thereafter, this custom fell somewhat into disuse; although even in modern times the practice has continued in a modified form. (To be continued.)

THE VALUE OF FORGERIES (Continued from page 242)

so thoughtful and sensitive an aesthetician. Why "humble and appropriate"? Should not a garden deserve at least as much honour and respect in the *Paterial* "Shrine"?

In any case we know, I believe, next to nothing of Greek sculpture except through copies ranging from first to third rate; and even if these copies have through our improved knowledge lost the status they formerly had, there is still enough virtue left in many of them to give at least a reflection of the glory that was Greece. They show at least what, say, Flaxman was, and what Epstein is not, thinking about, and wherein both differ, say, from the sculptors of Chartres, or of Khmer.

Forgeries or third-rate copies, the point about the condemned Classical sculptures is that they made generations of devout admirers happy—and it is this happiness which is the primary purpose of art. That must not prevent us, of course, from seeking to increase our knowledge and from ascertaining and stating facts, so long as it is understood that happiness, illusion, not factual truth is aim of art. "If God did not exist, it would be necessary to invent Him." If the illusions which are created by art, however, did not exist we could not invent them at all. They are the images of our realities; and these realities when they deserve that name are in the last analysis always personal, and always therefore authentic.

I have no doubt that, for example, the Collector of the Chelsea sugar bowl was either himself a connoisseur or that he must have relied on one who was; in other words, the *feeling* for such works of art must be there before the knowledge, which is only a subsequent acquisition. Presumably such feeling in the Chelsea case would follow more along the lines of, say, Dresden and K'ang Hsi china than along Tang or Sung pottery. Though there is an affinity of spirit between Chelsea and Tanagre and certain Chinese figurines: they were all done in the lighter and "elegant" vein, which is the same in all ages and places in spite of the modifications of form which local conditions and circumstance dictate.

The connoisseur, in the true sense, begins with this special bias of his senses, and it is likely that he could feel doubts arise long before the strictly scientific expert. There is as a rule a different *feel* about the genuine article, which has nothing to do with aesthetic theories or material tests.

In the Western Hemisphere collectors have now taken up what they call "American Primitives." These "Primitives" are painters who have either had no or insufficient training in art; men and women who had devoted themselves to Art either entirely to please themselves or "to turn an honest penny," often, no doubt, for both reasons combined. If one looks through a collection of reproductions of such works, many of them now incorporated in museums and picture galleries, one soon senses the genuine "primitive" artist as distinct from the merely unskilled or academically spoilt. At any rate these primitive artists are now taken seriously after a long period of contempt and neglect. Yet who can doubt that amongst these things were many that created for their original public the treasured illusion, and gave them that happiness which is the meaning and function of art. And how many of them, put wise by later generations of "experts," must have lost their "paradise" in such a way, a "paradise" which we of to-day can only vicariously and partially recover, finding in it more beauty than in cold, highly skilled academic art.

In any matter concerning art there is a clear distinction to be made between rarity, condition and genuineness, that is market value, on the one hand, and qualities of design and execution, that is aesthetic value, on the other. Where the former is not involved it is always better to allow the owners and admirers of any doubtful work to enjoy its benefit and to remain in the bliss of ignorance, more especially since aesthetic merit is only a matter of opinion not capable of scientific or objective proof. Moreover, by relegating works of art to museum *holes* and garden *corners* merely on the grounds that they are not genuine, or only copies, much injustice may be done to their authors, and much pleasure withdrawn from the public. A good copy is better than a poor original; an intelligent restoration better than a wreck, and forgeries may still deserve admiration even if their claims for respect must be qualified.

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

SOME EARLY GEORGIAN FURNITURE

BY JOHN ELTON

THE Early Georgian age is a vigorous phase of English architecture and applied art; a great building period, and a time of peace, expansion, and commercial enterprise under the skilful guidance of Sir Robert Walpole, who had a firm hold on this country for two decades until the outbreak of the war with Spain.

There has been a tendency among historians of furniture to concentrate upon the decorations or furniture supplied to the Court, and to the small but powerful governing class which shuffled the cards of place and power. This furniture is expressive of the authority, self-confidence, and wealth of the country; and even when outmoded, such interiors and their contents were treated with a qualified respect. Jane Austen, in "Mansfield Park,"* speaks of a house (Sotherton) amply "furnished in the taste of fifty years back" as having solid mahogany, rich damask,



Fig. I. WALNUT PARCEL-GILT SIDE-TABLE decorated with a foliated human mask. Circa 1730



marble, gilding and carving, "each handsome in its way." This description is still a good summary. The furniture of the early Georgian age has been condemned as "heavy"; and the decorated wall furniture (especially the side-tables) is massive, but it is baroque and picturesque rather than heavy. The *Gentleman's and Builder's Companion*, issued by a minor architect, William Jones, in 1739, is of interest as helping to determine the style, in pieces which were the architect's special province, mirrors and side-tables. The term "cabriole" was used by one writer to cover a period slightly more extended in date, when this curve was paramount, "running from base to summit, spreading laterally, and co-ordinating under its supremacy every item and corner, exhibiting a continuous connected suavity." Unluckily, the term was not used in this sense at the time, and draws too much attention to the leg, neglecting the pervading principle of the style.

A salient feature of the Early Georgian period is the use of grotesque human, and bird and animal forms, which superseded the scallop shell characteristic of the first two decades of the XVIIIth century. A human head or mask in high relief makes the centre of the frieze in a table or mirror, or, in lower relief, melts into acanthus foliations on the knees of chair- or table-legs (Fig. I). Furniture decoration with large lion masks and attributes begins about 1730 and has a "life" of more than twenty years. A late reference occurs in a bill (dated 1765) for a sofa with "feet carved with lion's paws and leaves on the knees." But this sofa was made to

*Published in 1814.

Fig. II. BOOKCASE and WRITING CABINET (painted and with gilt moulding)

SOME EARLY GEORGIAN FURNITURE

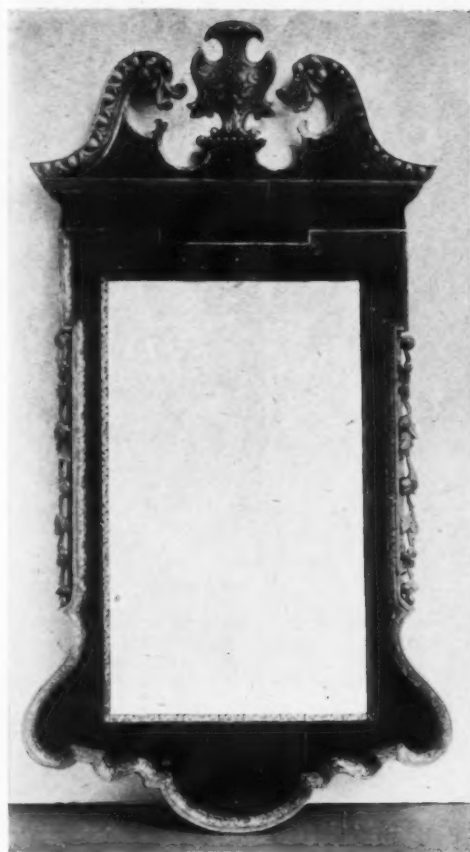


Fig. III. MAHOGANY MIRROR, parcel-gilt

match an older set, and was exceptional at that date. In a set of chairs in the Lady Lever art gallery, the two front legs are treated as complete lion-legs, with the locks of hair realistically carved. The paw foot was usually accompanied by a small lion head as a finish to the arms of armchairs. When the eagle-head *motif* occurs as a finish to the arms, the claw and ball terminal finished the legs. The most vigorous of these *motifs* is that of the eagle with wings displayed, which appears as a support of the console tables which were placed against the walls and between the windows of living-rooms, and served to display the carver's talent in rendering the "noble aspect" of the strident bird grasping its rocky base with its talons. These vigorous *motifs*, eagle-terminals, lion masks and attributes and "satyr" masks ceased to be fashionable just before the middle years of the century.

The architectural bias is most in evidence in mirrors and in stationary furniture, such as cabinets and bookcases, and side-tables. The author of the *Builder's and Workman's Treasury of Designs*[†] illustrates bookcases of the Tuscan, Doric and Ionic orders. The painted cabinet and bookcase (Fig. II) is characteristic of this architectural bias, in which case-furniture assumed the form of a small classical building. It is divided into three arched

[†]1739.



Fig. IV. MAHOGANY SINGLE CHAIR, with pierced splat and paw feet. Circa 1730

and glazed compartments and crowned by a pediment.

In framed mirrors, the shaping of the surround was lively and inventive before it became subject to architectural discipline. Mirrors of rectangular plan were often limited to the "tabernacle frame," broken only by a cartouche and a narrow pendant upon each side. Such mirrors often had jutting corners, and were surmounted by an entablature and pediment. The mirror (Fig. III) shows the effective contrast between the dark mahogany and the carved and gilt mouldings, cartouche and pendants of flowers and leaves. Brackets and pedestals for busts of great men is a feature of this period, especially in halls, corridors and libraries. Architects designed, in addition, brackets or trusses of carved wood painted to match the walls to which they were fixed, and were an effective unit in the decoration of walls. For great houses side-tables of great size with marble tops of considerable thickness, shipped from Italy, were appropriate, while for smaller houses there were tables with frames of mahogany covered by a slab of Devonshire or Derbyshire marble. The table (Fig. I) which is surmounted by a marble slab framed in an egg and tongue moulding has the upper part of the cabriole legs carved with a grotesque mask and leaves, and the small apron centres in a lion mask. Besides enriched furniture, plainer pieces were made adapted to the scale of living of their purchasers, in walnut and mahogany, tripod tables, bureaux, tea tables, dumb waiters, and chests of drawers. Small portable tables found ready acceptance during this period, but there is nothing distinctive about them to show that they were restricted to a special use.

ROMANCE AND THE CHINESE POTTER

BY MRS. WILLOUGHBY HODGSON, F.R.S.A.

THE history of Chinese porcelain is instinct with romance, a study of which cannot fail as a delightful and elevating pastime, taking us, as it does, right into the heart of a nation which was in a high state of civilization before our own country had emerged from pre-historic darkness. All that was best in art, poetry and literature was used as inspiration for its decoration and the artist was instructed to depict nature as seen in a garden in springtime.

Porcelain is alleged to have been invented in China by the Emperor Huang-ti, who ascended the throne in 2697 B.C., and who was said to have reigned one hundred years; such statements, however, must be taken with a grain of salt, for, unfortunately, the Emperor Ch'eng, who reigned about 2,000 years ago, burnt all the State documents he could lay hands on in order that he might style himself and be handed down to posterity as the first Emperor of China. Thus many pages of history were lost, but we have in our museums, and there are in private collections in this country, a vast array of wonderful and ancient Chinese porcelain which, when understood, opens a floodgate of delightful narrative to those who can read and understand it.

The potting industry in China seems always to have been under direct Imperial control, and as early as A.D. 954 a very beautiful fancy of the Emperor was carried out. He ordered that all articles made for the Palace should be "blue as the sky seen between the clouds after rain." This order was carried out and the fabric was described as being "blue as the sky, thin as paper and giving out a sound like musical instruments when struck." Fragments of this wonderful porcelain were, in after years, so much treasured that they were used set in gold as ornaments on caps and as jewels strung on silk.

There is little doubt that the Taoist religion is responsible for many of the forms of decoration used by the Chinese potter to ornament his wares. This was a religion teeming with legends of sages, dragons, gods, goddesses and nymphs. It worshipped long life and was constantly searching after and believed in immortality, and strangely enough the pearl, which we so often find depicted on this china, either in white or yellow, sometimes encircled by a ribbon, or seen in the air chased by a dragon, was believed to give immortality to the one who powdered and ate it. The pearl was said to be the concrete essence of the moon and to shine at night. It is related of the Emperor Wen-ti, A.D. 220, that a pearl an inch in diameter was given him by the ruler of another Eastern country. The Emperor asked the advice of one of his councillors as to sending an envoy to find and purchase others. His councillor replied: "It is something to be proud of that such a pearl should come unsought from beyond the sandy wastes, but if obtained by being sought for, wherefore should it be prized?"

In the Taoist religion eight Immortals reigned supreme, these are all to be found depicted on porcelain and may be known by the symbols which they carry. Number 1: Han-Chung-li was the first and greatest of the Immortals who was said himself to have found the Elixir of Life and to have lived long before the Christian era. He is represented on porcelain as carrying The Fan, with which to revive the souls of the dead, and he was sent to earth as a messenger from heaven.

No. 2: Leu-Tung-pin carries The Sword. He learnt the mystery of the Elixir of Life from Han-Chung-li, and the sword was bestowed upon him after he had overcome ten temptations to which he was exposed. With it, he traversed the earth, slaying dragons and evil spirits for 400 years.

Another of the Immortals, Lee-Tee-Kwae, is represented as a lame beggar, holding a gourd and leaning on a staff. This god was frequently summoned to interviews with the Supreme Being Himself in the celestial regions, and in order to obey these commands his spirit was obliged to quit the body, which he left in charge of a follower. On one occasion when he returned his body was missing, and his spirit took refuge in the body of a lame beggar, in which shape he continued to exist.

The sixth Immortal, Chang-Ko-Laou, who is said to have lived in the VIIth or VIIIth century, rode upon a white mule which carried him thousands of miles a day. When he halted he folded his animal up and hid it in his wallet; when he wished to resume his journey, he squirted water upon it and the beast at

once appeared. The Emperor Ming-Hwang is said to have wished him to become a priest and summoned him to court, but could not induce him to give up his erratic life. On receiving a second command from court, he expired and entered upon immortality without suffering bodily dissolution. He is represented as holding a small drum and the rods with which to beat it.

The Taoist gods and goddesses seem to have had strong objections to appearing at court, for of the eighth of the Immortals, the beautiful damsel Ho Seen Koo, it is related that she wandered alone about the hills living on powdered mother of pearl, which produced immortality, but disappeared when summoned to the Court of the Empress Wu.

Another mythical person, Ch'ao-fu, who lived in a nest in a tree, when informed by his friend Hu Yeo that the Emperor wished him to become a governor, washed his eyes and his ears to cleanse himself from the taint of worldly ambition which had invaded his senses.

The Chinese not only painted these mythical persons on their porcelain but they modelled them as statuettes, sometimes elaborately painted or enamelled in colours, and at others uncoloured and appearing entirely in white. The Star God of Happiness is represented as carrying a boy in his arms and a lotus blossom in his hand. The Star God of Rank holds in his hand a jewelled sceptre and has long drooping moustaches and whiskers, sometimes of real hair. Shou Ksing, the Star God of Long Life, appears as an old man, with flowing beard, his mouth open in a broad grin and with a very lofty brow. Kuan-ti, the God of War, who was deified a thousand years ago as a hero of the wars of the IIIrd century, is frequently seen in white porcelain, and is represented as sitting in a carved chair surrounded by branches of pines and prunus. He has frowning features and his cloak covers a coat of mail.

A very charming figure generally in white is the Kwang-yin, the Queen of Heaven and hearer of prayers, who is frequently represented as seated on a lotus flower, clad in flowing robes, holding on her knees a child, and with boy attendants on either side.

The Dragon was the Emblem of the Emperor, and appears continually on porcelain. The Chinese believed that this animal was capable of breathing out fire and water, and that its voice was like the jangling of metal pans. There were many dragons, all somewhat different in appearance. They were "Li of the Sea," surrounded by seaweed, and "Lung of the Sky," generally seen chasing a pearl through clouds. "The Celestial Dragon," which guarded the mansions of the gods and holds them so that they do not fall. "The Spiritual Dragon," which makes the wind to blow and the rain to descend for the benefit of man. "The Dragon of the Earth," which prepares the courses of rivers and streams, and the Dragon of "Hidden Treasures," which guards the wealth in the earth concealed from mortals.

In 1260, in the reign of Kublai Khan, amongst the many articles of porcelain made for the Palace during that year the following are mentioned. Thirty-one thousand dishes with flowers; 16,000 white plates with blue dragons; 18,400 cups for flowers or wine, with two dragons in the midst of clouds; 11,250 dishes with blue flowers and dragons holding in their claws the two words "Fuh" (happiness) and "Shou" (long life). Thus it would seem that the Imperial Dragon was popular as decoration in the Palace.

There came a time, however, early in the Ming dynasty (1368-1643), when disaster upon disaster happened to the large dragon bowls made for the Palace. Pere D'Entrecolles, the French Jesuit Missionary in China, relates the story that, greatly to the annoyance of the Emperor, these bowls failed in the baking over and over again. At last Tung, the Potter, in despair, leapt into the furnace. When, after this, the kiln was opened it was discovered that the bowls were perfect in shape and brilliant in colour.

The Emperor deified Tung as the God of Porcelain, and as such he has been worshipped ever since. Nor is this all, for some three hundred years later, Tang-Ying, the grand superintendent of the Imperial china factory at King-tê-chên, early in the XVIIth century relates that at this time one of these very bowls "compounded of the blood and bones of the deity might still be seen standing in the courtyard of the Temple."

After this, can we wonder at the veneration felt by the Chinese for their great industry, a veneration which caused rich men to throng the Buddhist Temple on days of the new moon and full moon to gaze upon and admire the old porcelain bowls treasured there?

A PUNCH BOWL COMMEMORATING JOHN WILKES



CHINESE EXPORT PORCELAIN PUNCH BOWL painted with portraits of John Wilkes and Lord Chief Justice Mansfield

THE Chinese export porcelain punch bowl which is the subject of this note not only includes in its decoration a remarkably varied series of references to the career of the famous XVIIIth century demagogue, John Wilkes, but also throws an interesting light on some aspects of the East India trade of the period.

The bowl illustrated, now in the writer's possession, is one of a possibly considerable number which were ordered by some English merchant. I have traced four other examples, one in the British Museum, one in an American private collection, illustrated in J. Lloyd Hyde's "Oriental Lowestoft," Plate XX, and two others in the hands of London dealers. Doubtless other examples also exist. All those recorded above were in cracked condition, and I know of no perfect example.

The first problem to be considered in relation to this bowl is whether it and the rest of the consignment of similar pieces were intended to be sold to the general public or presented as mementoes to Wilkes' supporters. At first the latter seems the more probable contingency, since a merchant sending an order out for execution to Canton would hardly expect to receive back the completed goods in time to take advantage of the normally short-lived public interest in political events. Actually, however, the Wilkes affair did have an extraordinarily long life from the first publication of the *North Briton* in 1762 until 1775, when, as Lord Mayor of London, he had recovered a cloak of respectability. The date when the design for the bowl was executed can be fixed fairly certainly at 1768, and it is reasonable to suppose that a merchant might have foreseen that Wilkes, then imprisoned, would continue to be a centre of public attention for the period of his sentence. J. Lloyd Hyde (*op. cit.*) suggests that these punch bowls were intended for the colonial trade, basing this argument on the fact that Wilkes was greatly admired as a champion of liberty in America. In view, however, of the fact that there are several examples in England, and that the Wilkes affair attracted infinitely more attention in London than elsewhere, it seems safe to reject this view. In any case it was not till after he was imprisoned that Wilkes began to attract attention in America—in other words, rather later than the date of the design on the bowl. This does not exclude the possibility that some of the bowls may have been sent to America for sale to Wilkes' admirers.

Porcelain painted with political subjects represents only a very small proportion of the great quantity of Chinese porcelain made for export to Europe during the XVIIIth century. The British Museum collection includes a few other pieces with a political significance, the subjects including the Jacobite Pretender, Prince Charles Edward and the South Sea Bubble. Each of these subjects evidently had a sufficiently durable interest to warrant the commercial risk.

Though not actually painted with armorials, the decoration on this bowl is clearly based on an armorial design, thus the two portraits of Wilkes and Lord Chief Justice Mansfield are set in Rococo escutcheons such as normally surround the armorials of the period; each escutcheon is, however, completed with supporters, crest and motto. The armorial character of the design is not to be attributed to any lack of imagination on the part of the Canton enamellers of the porcelain from Ching-teh-Chen, as the remarkable variety of extant Chinese export porcelain demonstrates. It is presumably due to the fact that one of the artists who normally provided heraldic designs to be sent to China as patterns was in this case called on to produce a political caricature, and he did not use much imagination in the execution of his commission.

To understand the various allusions in the design it is necessary to recall a few details of the career of that amiable scoundrel, John Wilkes. Until 1762 Wilkes led a relatively uneventful and respected life as the Member of Parliament for Aylesbury. His political allegiance went to the Whig party and he was, ever since 1753, when he first entered political life, an adherent of Lord Temple of Stone, the chief Whig magnate in the County of Buckingham where Wilkes had his country seat. Though these features were fairly characteristic of the life of the period, it should be mentioned that John Wilkes was a great rake and also a member of the Confraternity of Medmenham, a pseudo-monastic association for the practice of sexual excess.

Wilkes' political notoriety began when in 1762 he published a periodical satirically named the *North Briton* with the sole aim of attacking the Tory Prime Minister, the Earl of Bute, who was a Scotsman and greatly detested at the time, as much on account of his nationality as of a suspected illicit attachment to the Queen Mother. Bute resigned his post of Prime Minister in April, 1763, before the publication of No. 45 of the *North Briton*, which

eventually drove the Tory government to take violent measures to suppress Wilkes. Bute was nevertheless always regarded as one of the chief enemies of Wilkes, and he is therefore featured as one of Mansfield's supporters on the bowl with a devil as companion supporter. He wears a red coat and the insignia of the Garter and holds a chain in his left hand, symbolizing his treatment of John Wilkes.

John Wilkes' supporters are, on the left, in his legal robes, Sergeant Glynn, who appeared for the defence in the various trials to which Wilkes had to submit, and on the right Earl Temple who wears a blue coat and the insignia of the Garter. Earl Temple consistently supported Wilkes both financially and with advice and influence throughout his political career. It was indeed only because Wilkes had so many powerful friends among the noblemen of both Whig and Tory factions that he was able to pursue his astonishing career with so little molestation. As crest Wilkes has a lion passant; this was not his actual family crest and is evidently symbolic of his character.

In the famous No. 45 of the *North Briton* Wilkes continued to attack the policy of the King's Friends, as the Tory group around the King were known, and in particular he stated that the King's Speech at the opening of Parliament in April, 1763 had contained an "infamous fallacy." In due course Wilkes and the printers of the *North Briton* were arrested, being charged with libel. It is undesirable to attempt to follow here the involved constitutional principles which enabled both Wilkes and his printers to regain their freedom, but released he was on May 6, 1763, by order of Lord Chief Justice Pratt, who had strong Whig sympathies.

It was at this time when Wilkes was first imprisoned that the slogan "Wilkes and Liberty," which appears also on the bowl, was taken up by the mob in London almost as their battle cry in their attacks on the property of those suspected of Tory connections.

The Government, however, did not let the matter rest, but recommenced proceedings against John Wilkes, this time on a sounder basis. Moreover, in addition to the question of No. 45, a second charge was added concerning an obscene poem entitled "An Essay on Woman" which Wilkes had printed at his own private press. By resolution of the House of Commons No. 45 was declared "a false, scandalous and seditious libel," while the House of Lords declared the "Essay on Woman" "a most scandalous, obscene and impious libel." Having established the libellous character of these two publications, the Government prepared to take action against Wilkes himself, but the so-called patriot fled to Paris to avoid prosecution and, incidentally, his creditors. In January, 1764, in his absence he was expelled from the House of Commons and shortly afterwards he was tried, again *in absentia*, by Lord Chief Justice Mansfield for publishing the two libels, and was found guilty. William Murray, Earl of Mansfield, is the subject of the portrait accompanying that of Wilkes on the punch bowl. He presided over the Court of King's Bench and, unlike Lord Chief Justice Pratt of the Court of Common Pleas, he cared little for Revolution principles. He is now best known to the Londoner for his employment of Robert Adam to reconstruct his house at Kenwood, now public property. As his name indicates, Murray was a Scotsman, a member of a nation whom Wilkes always affected to despise and detest. The fact of his nationality is incidentally recorded on the bowl by the thistles on either side of the viper crest which surmounts the escutcheon. Other indications of his character from the point of view of the Wilkes admirer are the devil holding a chain who acts as supporter, the many-headed hydra beneath the portrait, and finally, the motto, "Justice sans Pitie."

Wilkes remained on the Continent until 1768 and was declared an outlaw since he had failed to attend his trial. He returned to London in February, 1768, partly to escape his creditors in France and partly because he felt he would take advantage of the general discontent in London to restore his position. After standing unsuccessfully for the City of London, he was successful in obtaining election as one of the representatives of the County of Middlesex. Having thus secured his position he surrendered to justice and appeared before the King's Bench Court at the Easter Term of 1768.

The mob which had supported him in 1763 had not forgotten him in 1768, and "Wilkes and Liberty" became once again their slogan. The motto on the bowl "Always ready in a good cause" is also indicative of the unmerited respect which this thoroughly unprincipled adventurer received. In due course Wilkes appeared before Lord Mansfield at the King's Bench, defended once again by Sergeant Glynn, and received the relatively moderate sentence of a fine of £500 and 10 months' imprisonment in

respect of No. 45, and a fine of £500 and 12 months' imprisonment in respect of the obscene poem. Wilkes was first committed to prison, having been refused bail by Lord Mansfield at the end of April, 1768, and it was not till June 18 that sentence was passed on him. It was then that public disturbances on the part of Wilkes' supporters reached their height, and it is to this period that the commissioning of the design and the dispatch of the order for the bowl can be dated. A considerable variety of other objects such as snuff boxes, mugs, jugs, etc., commemorating Wilkes were also produced at this time. Enamel snuff boxes apparently of Staffordshire origin with portraits of Wilkes are preserved both in the Victoria and Albert Museum (Schreiber Collection) and the British Museum. The portrait of Wilkes on the bowl was evidently derived from the same source as the portrait on the Staffordshire enamel snuff boxes. This was a mezzotint by J. Watson after the portrait of Wilkes by R. E. Pine. The mezzotint is dated 1764, and an example is preserved in the Schreiber Collection. Another portrait of Wilkes in exactly the same pose, but this time accompanied by Sergeant Glynn, was painted by Zoffany and is reproduced in the "Life of John Wilkes," by Horace Bleakley (p. 202). It is possible that the portrait of Glynn on the bowl may have been derived from this picture, but it is not sufficiently detailed to be identifiable. The Chinese enameller who decorated the bowl has failed to reproduce Wilkes' famous ugliness and has substituted a much idealized countenance. The squint is, however, just recognizable.

The enterprise of the merchant was evidently rewarded, since Wilkes remained a source of public disturbance for the whole period of his incarceration, and when, probably in the early 1770's, the punch bowls arrived in England and were unpacked, Wilkes was Sheriff of the City of London and had added another constitutional battle honour—that of the Middlesex Election—to his credit.

CORRESPONDENCE

The Editor, APOLLO.

NAMED WORCESTER SERVICES

Dear Sir,

Perhaps it may be possible by drawing attention to a point in Mr. Marshall's second article on this subject to clear up some confusion of ideas in the case of the Manvers Service. A teapot stand, in Mr. Tuke's collection, is illustrated in connection with this service, and Mr. Marshall's description tallies more or less with the illustration. Reference is made to the jug in the Frank Lloyd collection, which will be seen to differ slightly from Mr. Tuke's specimen. The spoon tray belonging to the service from which the Frank Lloyd jug came is in my own collection, and I had never before suspected either it or its companion as being from the Manvers Service.

In the Drane catalogue there is a dessert plate, No. 639, which happens to be illustrated, and which is stated, by Mr. Drane, to have been bought at Lord Manvers' sale. If there was any trait in Mr. Drane's character which stood out beyond others, it was his scrupulous care in just such matters as these, and I think we may take it that the service which he illustrates was indeed formerly the property of Lord Manvers, and unless it can be shown that the specimens in Mr. Tuke's and my collections belong to a second Manvers Service, then I greatly incline to the view that such an attribution is unwarranted. Possibly some other collector may have fuller information on the point, and if so, I trust he will impart it.

Faithfully,

F. SEVERNE MACKENNA.

XVIIIth CENTURY SELF-PORTRAIT

Dear Sir,

In the current number of APOLLO, on page 222, readers are invited to suggest who the portrait on that page might be.

I suggest that it may be a self-portrait of Jonathan Richardson (1665-1745). Obviously, if it is Richardson, it is as a young man. In the National Portrait Gallery, No. 706, there is a very similar portrait of a man perhaps 20 years older; and I have one about the same age. He seemed always to paint himself in that sort of turban hat, and he always seemed very bald. In the one in the National Gallery the colour of the hat and gown is brown; in my own portrait it is a kind of old rose colour.

I hope this may be helpful to the owner.

Yours faithfully,

HAROLD MACKINTOSH.

Sept. 12, 1945.

ANSWERS TO ENQUIRIES

OUR COVER PLATE

Our cover plate illustrates a specimen of a rare type of Chinese porcelain-ware generally known as "famille noire." This important Vase is in the possession of Messrs. Frank Partridge and Sons, Ltd., of 144-146, New Bond Street, London, W.1. The "famille noire" decoration is naturally much sought after by collectors because probably very few genuine original specimens have come out of China. The finest pieces were produced during the reign of Emperor K'ang Hsi (1662-1722), which is regarded by the sophisticated taste of the Occident as the greatest period of Chinese porcelain. There is actually little first-hand information regarding the ceramic products of the early years of the reign, but it is known that the Emperor appointed Ts'ang Yao, Nien Yao and T'ang Yao as "Directors" of the Imperial Factory at Ching-te Chen. The history of Ching-te Chen, given in the Chinese literary record, T'ao Shuo, takes special notice of the wares of Ts'ang, Nien and T'ang, and discusses T'ang's work at some length. It is probable that the decoration of these important pieces such as the Vase illustrated was done from designs sent by the Court or from stock pattern-books. There was thus little scope for originality or individual effort. Skill of workmanship in manufacture and decoration and absolute compliance with convention constituted the single requirement of the Court. We are told that everything "even to the amount of materials was strictly proscribed." To copy this model with feeling and accuracy was the best that could be expected of the decorative artists, and it is due to the manual skill and patient industry and conscientiousness for which the Chinese are notorious that such fine taste and control were manifest throughout the execution of their task.

EXHIBITION

An Exhibition of Portraits and Child studies is being held at the Brook Street Art Gallery, 14 Brook Street, from the 1st to the 13th of October.

ANSWERS TO ENQUIRIES

E. F. C. (Esher). If your vases are genuine Sèvres, the letter H. inside the interlaced L's indicates the year as 1760. I regret I cannot trace the painter's name from the initials G. L. George Lamprecht, painter of animals and figures, worked from 1784 to 1793, but this seems too late, and you inform me that your vases are decorated with landscapes. In 1760, Louis XV became sole proprietor of the works. Up to 1769 hard porcelain was not made at Sèvres, so your vases should be of soft paste. You are no doubt aware that much imitation Sèvres was made at Paris and marked with the interlaced L's, the date letters being misleading and often merely representing the initials of the decorators.

Leicester (York). Your brown teapot or coffee pot with closed rounded top in place of a removable lid, and filled from underneath through a tube which reaches nearly to the top, is known as a "Cadogan Teapot," and was made by the Rockingham factory. The pot should be a darkish brown, highly glazed, and with leaves and flowers in relief in Japanese style. The date would be about 1780-1790.

Dawson (Manchester). The heavy ironstone jugs you describe, with rather striking decoration in red and blue, sometimes with gilding, were made by the Mason family. Charles James and George Mason were the sons of Miles Mason, who started a factory at Lane Delph in the XVIIIth century. After his death, the sons carried on the business, removing in 1805 to new and larger works at Fenton. Miles Mason, a son of Charles James, produced a good ironstone semi-porcelain, usually printed in blue and red.

Gorst (Lincoln). Candlesticks in the form of figures were made by most of the potters, in porcelain and in pottery. Until the XVIIIth century candle holders were made of iron, latten, brass and copper, and also of the precious metals; but during that century the potters entered into competition with the silversmiths. Wood and Caldwell made such figures of pottery in excellent imitation of bronze, also in lustre ware; while Bow, Chelsea and other factories made both upright sticks for table decoration and smaller pieces with porcelain handles. The latter would be placed on the hall table for use of guests and householders when retiring. Your collection of such candlesticks should be of great interest.

We are indebted to the Keepers of the British and Medieval Antiquities Department at the British Museum for answers to I. F. J. (West Kirby), K. G. (Dorchester-on-Thames), and E. M. B. (Leek).

I. F. J. (West Kirby). The existence of jewelled Vienna porcelain is vouched for in *Wiener Porzellan* by Folnesics and Braun, p. 78 (illustration, p. 74), but it must be excessively rare, and it may be that the piece owned by you is a XIXth century reproduction. If you care to take it or send it to the Assistant Keeper of the British and Medieval Department of the British Museum he will be delighted to give more information.

K. G. (Dorchester-on-Thames). Sèvres marks are exceedingly tricky things, but if you care to send or bring the pieces to Assistant Keeper of the Department of British and Medieval Antiquities, British Museum, he will be glad to help you. In the meantime, the following remarks can be made: (a) There is no record of a V mark. (b) The cursive G may be the mark of Genest, the figure-painter. (c) If a figure-subject, the M may stand for the painter Morin and the Y be the date-letter for 1776. (d) Probably painted by Taillandier in 1788. Four good La Haye plates—presumably XVIIIth century Hague is meant—would certainly be worth selling.

E. M. B. (Leek). From the photographs you sent the following information can be deduced: Clock and two vases. Probably Rockingham or Coalport, about 1830 (or possibly Continental). Two vases, 17 in. high, Chinese XIXth century. Small vase in middle, German, perhaps XVIIIth century. It was expected to be marked, but you do not mention a mark. Two vases surmounted with birds, German, XIXth century. Stand in middle Chinese XIXth century. Valuations are not given, but if you will send the photographs to the leading Sale Rooms, reliable advice will be tendered.

McCance (Ballyclare). The coat of arms on the pair of XVIIIth century silver candlesticks is the famous Berkeley coat. It is here displayed on a lozenge which shows its bearer to be a lady. I am inclined to think it is the coat of Elizabeth Berkeley, the daughter of Sir Rowland Berkeley, a Cavalier Officer, and M.P. for Worcester, and one of the intended Knights of the Royal Oak. Sir Rowland died in 1696, and his son Thomas, having predeceased him, his eldest daughter Elizabeth succeeded to his estates. Another lady of the period and a possible bearer of this coat was Lady Elizabeth, or Lady Betty Berkeley, the daughter of Charles, Earl of Berkeley, who married Sir John Germain. After her death in 1769, Horace Walpole paid a visit to Drayton, her residence, and found the house "covered with portraits, and crammed with old china." Many of her curiosities were sold by auction. The famous cameos and intaglios collected by Thomas Howard, Earl of Arundel, and which had come into her possession through her husband, Lady Betty had at some time offered to the British Museum for £10,000, and, the offer being declined, she gave them a few years before her death to her great-niece, Lady Mary Beauclerk, who married Lord Charles Spencer, brother of the 3rd Duke of Marlborough. These gems were described in two folio volumes, printed 1789-90, with engravings chiefly by Bartolozzi. The gems were ultimately sold in 1875 for £36,750. Lady Betty, whose politics were indicated by a present of £100 to Wilkes during his imprisonment in the Tower, had many a political dispute with Swift, who was Chaplain to her father when he was Lord Justice in Ireland. The Dean frequently mentions her name in the "Journal to Stella," and many of her letters to Swift are included in his works and in the Suffolk Correspondence. There are at Knole, near Sevenoaks, two rooms still known as her bedroom and dressing-room.

HARP IN BRITISH ARMORY

The best known example of the use of this instrument in British Armory is, of course, the coat now borne in the United Kingdom Royal Arms for Ireland: Azure, a harp or, stringed argent. There has been uncertainty as to the exact time, and the reason, of the adoption of this coat as the National arms. Richard II granted to Robert de Vere, Marquess of Dublin, and Duke of Ireland, as an augmentation to his arms, a coat: Azure, three crowns or, within a bordure argent. The three crowns in pale appear on the Irish coins of Henry V and his successors; and, without the bordure, were the well-known arms assigned by early Heralds to St. Edmund of Wessex; and it is not clear why the bearings were considered appropriate to Ireland. But it is certain that previously to this date Ireland had no other well-

determined armorial ensign, otherwise the harp, and not this coat, would naturally have been assigned to the royal favourite.

Henry VIII substituted the present harp for the crowns upon his coinage, probably in consequence of having received from the Pope the gift of a harp; but he did not use the harp in his armorial bearings. In 1552, Edward VI created a King of Arms for Ireland, by the title of Ulster; and the harp formed one of the charges in the arms granted to the new official. A curious use of the harp as an allusive charge is found in the arms borne by several families named David, in France, Burgundy, Moravia, Flanders, etc.

SALE ROOM PRICES

July 18 and 19. Chelsea, Walker Collection, CHRISTIE'S: Sugar basin and cover and circular dish, gold anchor, £609; two ecuelles, covers and stands, gold anchor, £110; pair beaker-shaped cups, £294; ecuelle cover and stand, £231; rose water ewer and basin, £945; dessert service painted with flowers, £735; inkstand, £210; pair vases with Boucher subjects, £399; vase cover and stand, £315; pair heart-shaped vases, £199; set of four figures of children, £210; figure of Gubarisco the Prussian dwarf, £147; pair figures, lady and gardener, £504; set of six figures, the Muses, £441; group Harlequin and Lady dancing, £357; the Fruitseller, £325.

July 20. Pictures and Drawings, CHRISTIE'S: Miss Baker, T. Rowlandson, £115; The Virgin and Child, Bruges School, £262; The Heart of Morven, Cameron, R.A., £1,417; T. Jenkins, Angelica Kauffman, £138; Woodland Road, Crome, £326; Farm Buildings, P. Nasmyth, £122; Apple Blossom in a Glass, Fantin Latour, £199.

July 24. Silver and Plate, CHRISTIE'S: Elizabethan chalice, £95; Commonwealth porringer, £75; and a small one of Charles II, £62; Charles II two-pronged fork, £72; Edward VI seal top spoon, £95; and a Queen Mary one, £90; Henry VII Maidenhead spoon, £190; rat-tailed spoon, 1706, £95; Queen Anne plain tankard, £64; Elizabethan tiger ware jug, £110; another one, 1574, with silver neck band, £100; pair circular soup tureens and covers, 1797, £240; German silver gilt cup and cover, Augsburg, £320.

July 25 and 26. Decorative Furniture, etc., Walker Collection: the following Dresden: Parrot, £189; sugar castor, £336; pair Chinamen, £157; Chinese lady and gentleman, £325; Harlequin, Kandler model, £189; another £220; and further one, £367; pair figures, Italian Comedy, £273; pair Nymphenburg figures, £567; Frankenthal figure of lady, £178; pair small vases, £110; Majolica and Faenza: Caffagiola plate, £94; pair Hispano mauro pharmacy jars, £210; Hispano mauro dish, £420; Deruta dish, £178; three others, £220, £220 and £168; a Dinandier brass acquamanile, XIIIth century, £1,522; another as a horse, £273; Gothic horn formed of a cow's horn, £189; candlestick of copper gilt, £157; richly illuminated manuscript on vellum. Book of Hours, £997; a Bufile or Montoniere composed of two plates, 1538, £399.

July 26. Silver, SOTHEBY'S: pair George I waiters, £92; two George II 1733 and 1734, £120; George I Irish bowl, £160; set three William III casters, £255; Geo. II rosewater ewer and basin, £175; set four George II table candlesticks, 1727, £305; Charles II parcel-gilt cup and cover, £100; pair George III entrée dishes and covers, £115; William III tankard, £115; early George II salver, £205; four George II sauce boats, £570; set four George I waiters, £330.

July 27. Old Masters, CHRISTIE'S: Lady, Paris Bordone, £651; head of warrior, Van Diependeck, £136; Joshua Kingsmill, C. Jonson, £157; girl, Rembrandt, £157; two portraits by Reynolds, the Fourth Earl of Shaftesbury, £105; the Hon. Mary Bouverie, £105; Town on River, J. Storck, £115; a gentleman, Il Tintoretto, £420; a lady, F. Zuccaro, £483; naval picture, Richard Paton, £683; Earl of Southesk, Hans Holbein, £682; landlords visiting a farmer, Peter Brueghel the Younger, £525; River Scene, H. van Avercamp, £231; View of Amstelveen, J. Beerstraeten, £241; Landscape, Van Goyen and van de Velde, £115; town on a river, Van der Neer, £210; town on frozen river, Van Ruisdael, £787; Buildings on River, Van de Venne, £147; drawing by Rowlandson, Vauxhall Gardens, engraved by R. Pollard and F. Jukes, £2,730; Lady Bassett, J. Hoppner, £210; Mrs. Williams, Lawrence, £420; English Setter, Ben Marshall, £262; Woody Stream, J. Van Ruisdael, £462; view of Archangel in winter, Bonaventura Peeters, £294.

July 27. Ceramics and Furniture, SOTHEBY'S: pair Chelsea pot-pourri vases, gold anchor, £98; Whieldon group, Chinese boy, £90; enamelled Bristol beaker, £102; Meissen figure of the swordsmith, Kaendler and Reinicke, £260; Meissen figure, saddler, £70; Höchst group, J. P. Melchior, £250; the following Meissen: shepherd and shepherdess, £110; eight soldiers, £145; pair candlestick groups, £80; pair seated figures with baskets, £225; four standing figures, the Seasons, £170; pair prancing horses, £250; Chippendale pedestal writing-table, £275; Chippendale bureau bookcase, £120; Carlton house writing-table, £120; panel verdure tapestry, Brussels, XVIIIth century, £155; Queen Anne tallboy, £98; Queen Anne walnut and feather cabinet, in two parts, £80; and another tallboy, £140.

July 31. Snuff and Gold Boxes, CHRISTIE'S: a very wonderful sale of beautiful boxes, but impossible to describe properly to give readers an idea of what they are.

August 1, 15 and 28. Drawings, Pottery and Books, PUTTICK AND SIMPSON: Interior, French School, £29; flower pieces, C. F. Meinnert, £14; one by Wilson, classical scene, £15; a Christmas Carol, by J. Leech, £22; History of Commoners of Great Britain, J. Burke, £16; Lives of the Queens of England from the Norman Conquest, eight volumes, £130; English papier mâché: oblong-shape inkstand, £7; two Gothic shaped trays, £9; set of three oval shaped trays, £35; a banjo-shaped barometer and thermometer, £16; Glass, Pictures: Charles II group of three vases of flowers in coloured paper work, £31; pair French opaque white vases, £30; and another pair, £40; and three more, £28, £35 and £27; old English wall mirror, £24; four old English painted wood chairs, £17; Sheraton Pembroke table, £24; Chippendale square chest of drawers, £29; and a silver table, £24; square chest of drawers, £32; Georgian mahogany Bureau, £34.

August 1 and 2. Furniture and Silver, ROBINSON AND FOSTER: pedestal desk, £52; set eight dining chairs, £84; oak court cupboard, £50; mahogany and satinwood banded bookcase, £67; pair easy chairs and settee, £147; oak refectory table, £52; eight square-back chairs, £75; old Worcester porcelain dessert service, £178; two-handled soup tureen and two sauce, £55; Victorian two-handled tea tray, £60; four George II sauce tureens and covers, £80.

August 2. Furniture and Porcelain, CHRISTIE'S: six Hepplewhite chairs, £120; winged armchair, £126; Hepplewhite mahogany cabinet, £136; four Queen Anne walnut chairs, £194; and winged armchair *en suite*, £131; Louis XV marquetry upright secretaire, £262; two Chinese lacquer cabinets, £105; Georgian writing-table, £315; Kingwood writing-table, £315; Louis XV marquetry commode, £147; another stamped G. Kemp ME, £399; Chippendale card table, £241; William and Mary marquetry table, £273; two George I chairs, £168; nine Chippendale mahogany armchairs with arm supports, borders to the seats and cabriole legs carved with foliage and scrollwork in the French taste, the seats and backs stuffed and covered with reedwork, with birds in landscapes and bouquets of flowers in coloured silks and wool on buff ground, with borders of masks and scrollwork studded with brass bosses, £6,090; suite of Queen Anne walnut furniture, two settees and sixteen chairs, £4,095; eight Charles II chairs (arm), £2,205; set four Adam torchers, £105; pair Japanese lacquer cabinets, £189; George I gilt side-table, £199; pair gilt side-tables, early XVIIIth century, £147; suite Adam furniture, £263.

August 2. Ceramics, Furniture and Fabrics, SOTHEBY'S: Nantgarw tea service, £350; Worcester dessert, £82; Davenport part service, £48; pair French white marble vases, £46; Italian bed cover, XVIIIth century, £66; panel of brocade, Italian, XVIIIth century, £67; velvet panel, Florentine, XVIth century, £42; two Chinese panels, £52; late XVIIIth century pedestal writing-table, £230; Queen Anne walnut kneehole writing-table, £115; and a tallboy, £115; late XVIIIth century ebonized cabinet, £76; pair Italian U-shaped armchairs, £132; early oak press, £48; set eight Windsor chairs, £85; Sheraton bookcase, £72; set six Sheraton dining chairs, £60; late XVIIIth century secretaire bookcase, £120; satinwood display cabinet, £102; Carlton house writing-table, £100.

August 10. Furniture, CHRISTIE'S: oak table, £94; Queen Anne walnut chest, £68; satinwood cabinet, £131; Queen Anne walnut bureau, £84; and a Queen Anne cabinet, £262; Chippendale knee-hole writing-table, £241; Chippendale winged bookcase, £399; three-winged armchairs, £157; a wardrobe, mahogany, £94; Georgian mirror, £84; oak cabinet, £84; Queen Anne bureau bookcase, £241; Adam sideboard, £168; show cabinet, 5 feet, £194; lacquer cabinet, £157.